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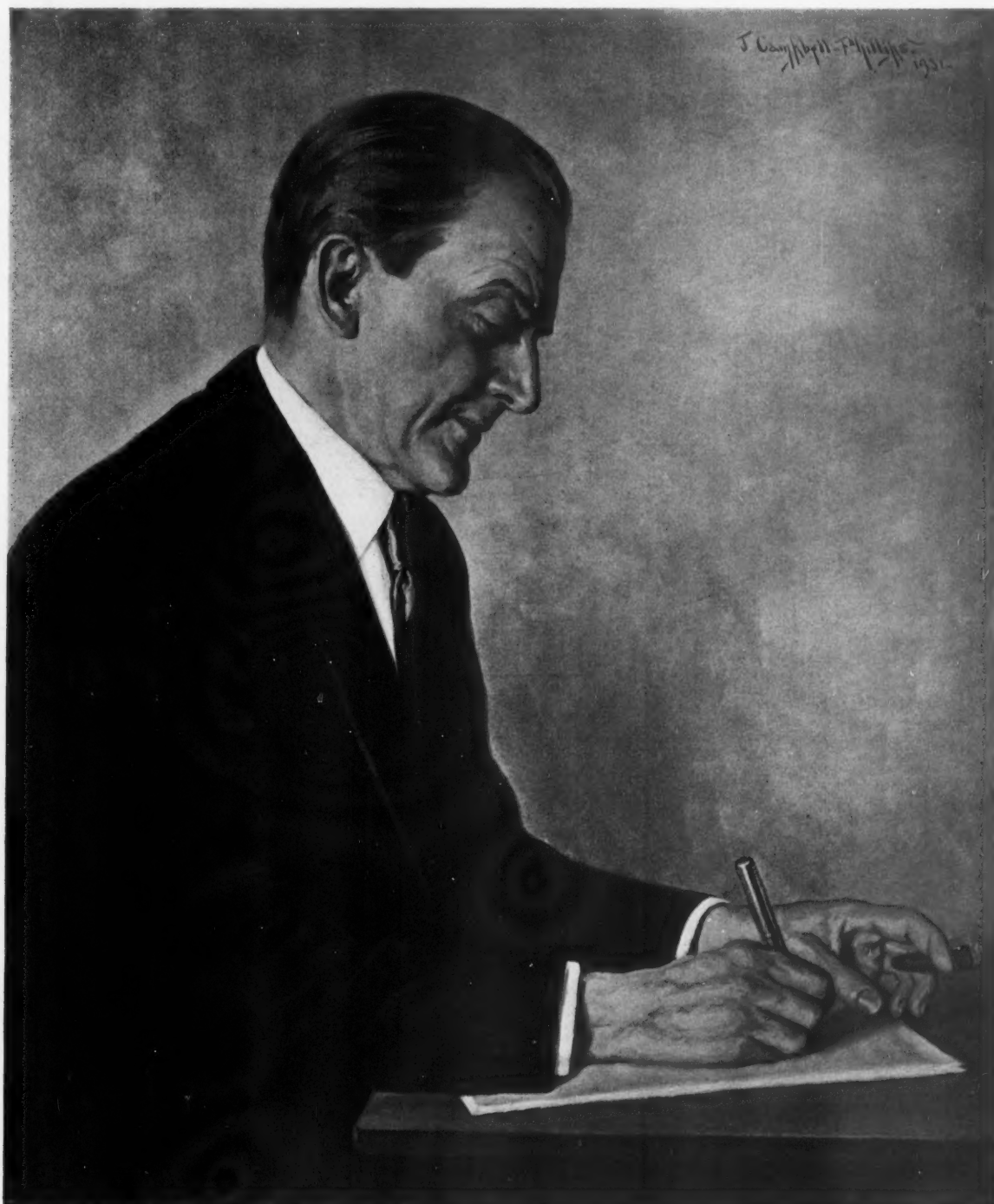
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(From the painting by J. Campbell Phillips)

DR. HENRY HADLEY

Composer-Conductor

Director of Manhattan and Pennsylvania Symphony Orchestras



CECILIA HANSEN.

recently completed an extended tour through the Balkan states, and which is to be repeated during the coming season. During the past year she has played various violin concertos with Mengelberg in Holland, Klemperer in Leipzig, Muck in Hamburg, and Monteux in Paris. (It might interest readers to notice the length of the hand and wrist of this virtuosa. Liszt had the same development.)



THERESE SCHNABEL.

contralto, and eminent exponent of the German Lied, and now conducting a vocal studio in London.



VALENTINA AKSAROVA,

Russian opera and concert singer, photographed (left) in front of her house in Hampstead, England, with her dog and (right) near a typical old English cottage. Mme. Aksarova will divide her time during the coming season between Europe and America.



DISCUSSING BEETHOVEN'S NINTH SYMPHONY

Isaac Dobrowen, conductor of the San Francisco Symphony Orchestra, and Willem Furtwaengler, taken on the Riviera.



GUIDO DI NAPOLI,

New York voice teacher, recently returned from Italy, is the discoverer of a new technic which he believes will enable singers to eliminate years of study from their preparatory courses. "Students and singers studying along the lines laid out by him will produce unbelievable results, in a short time," he states, "and incorrect vocal placement, poor tone and psychological deficiencies disappear by the modern methods he employs." He is giving auditions to serious students.

SYLVIA NOBLE,

of Philadelphia, was awarded the D. Hendrik Eszerman Foundation Scholarship in piano at The Philadelphia Conservatory of Music. As winner of this scholarship she will study with Olga Samaroff. Ella Rasmussen of Chicago was given a second scholarship with Mme. Samaroff, and a part scholarship was awarded Katherine Abel.



GEORGE CASTELLE, Vocal Pedagogue, and HERMAN KAPLAN, Violinist, companion teachers this summer at the Austro-American Conservatory, Mondsee, Austria. Mr. Kaplan, who is professor of violin at the Scharwenka Conservatory, Berlin, gave his friend a photograph inscribed: "To Mr. Castelle, the greatest teacher of singing in the world, with highest respect and deepest friendship, from Hermann Kaplan." Mr. Castelle is a faculty member of the Peabody Conservatory of Music, Baltimore.



MARTHA BAIRD,

pianist, in the music room of her home in Providence, R. I., sitting for the artist, Ashton Wilson of New York. This painting was taken to London where it was shown in Miss Wilson's summer exhibition at the Gieves Galleries. Miss Baird, who has given recitals for three seasons in New York, will give her first Carnegie Hall recital in that city, November 10. She is to play one of the Chopin groups presented at her Chopin recital series given last January in New York; Schumann's Etudes Symphoniques; a Bach-Busoni toccata and two sonatas by Scarlatti; and pieces by Stravinsky, Debussy and Liszt. Miss Baird will appear at Smith College Club, Fitchburg, Mass., December 2, as soloist in the Haydn D major concerto with Slonimsky and his chamber orchestra.

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seded by "Consorsio" Charging Only One Per Cent
Commission—Favoritism to Be Abolished.**

MILAN.—Although full details of the re-organization of the Italian theaters have not yet been made public it is an established fact that a complete revolution of the country's operatic activities has been launched by the establishment of a Consorsio Italiano dell'Opera Lirica, a government association which without aid of agencies or mediators will select and place all artists for Italy's five largest theaters, La Scala, Milan; Reale, Rome; Carlo Felice, Genoa; San Carlo, Naples; and the newly-organized travelling theater, Carro di Tespi.

The five will be generously financed by the government, which reserves absolute power to select all directors, musicians and artists, determine salaries, admission fees, etc. The Consorsio, or cooperative trust, will have its headquarters in Milan and Rome. Selected judges are to hold auditions and choose artists, not limiting them to exclusive engagements in these theaters, and charging a fee of only one per cent.

Both foreign and Italian artists have received notices from Signor N. de Pirro, president of the organization, inviting them to communicate with the Consorsio for information and auditions.

PETITION SIGNED BY OPERATIC FOUR HUNDRED

It must be understood that this new regime is not altogether a voluntary act on the part of the government, but the direct result of a petition signed by over 400 artists requesting that the Fascist government step in and "deliver them from the power of the theatrical agencies." Bad feeling has existed for years between artists and agencies owing to the unscrupulous power exercised by certain agents who exploited artists for their own gain advancing those who were financially or otherwise useful to them and leaving the wary ones to take care of themselves.

Another frequent objection to the private agents was their incompetence in casting

which led them to force some artists to sing roles unsuitable to them with consequent damage to their voices and caused heartburnings by encouraging artists whom many others considered lacking in ability.

In short some theatrical agencies in Italy had come to be synonyms for graft, ignorance, bribery and worse. It must be said to the agents' credit, however, that—whether by fair means or foul—they have created opera seasons where otherwise none would

Capacity Audience Hears Worcester's Music Festival

**Seventy-Second Annual Event Proves Gala Occasion—
Interesting Novelties Offered—Albert Stoessel Conducts**

WORCESTER, MASS.—The seventy-second annual Worcester Music Festival opened auspiciously, October 7, before an audience which filled Mechanics Hall to capacity. Among those attending were many prominent in both the music and social worlds.

The opening program was distinctly modern in flavor. It comprised Arthur Bliss's Morning Heroes (first performance in America), Kodaly's Psalmus Hungaricus, and three compositions by Percy Grainger—Tribute to Stephen Foster (first performance), Irish Tune from County Derry (set for chorus and orchestra), and Father and Daughter, a Faeroe Island folk ballad. The conductor for this concert and throughout the festival was Albert Stoessel, to whose authoritative and musicianly leadership the recent Worcester Festivals have owed much of their success. The 1931 festival is Mr. Stoessel's seventh. Walter Howe was festival organist.

have been, and helped many a worthy singer gain a place for himself. Perhaps now that the field of the larger theaters is closed to them, these middlemen will turn their attention to the less remunerative but possibly more important work of reestablishing the provincial and secondary opera houses.

LESSER THEATERS "STARVE"

It is thought to be unjust that the larger theaters have been treated so generously while no effort is made to help the scores of defunct provincial theaters which before the war boasted of splendid seasons. Every artist knows that the audiences of the smaller Italian cities are at least as musical and sincere as those of the larger cities and that the provincial theater has hitherto been the training ground for many a later world celebrity who having attained fortune elsewhere, returns to his beloved "provincials" for approbation and correction. Are these theaters to remain closed, while there are several hundred artists, many well known, who are "walking the Galleria" in Milan try-

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BACK IN THE U. S. A.



(Photo by Bain News Service)

HERE COMES RACHMANINOFF!
Landed by the S.S. Bremen last week

More New Artists for Chicago Civic Opera

Americans Predominate in Roster

Two more new singers have been added to the roster of the Chicago Civic Opera Company in the persons of Noel Eadie, coloratura soprano from Covent Garden, London, and Rose Barrons, lyric soprano, of Kansas City.

A native of Scotland, Miss Eadie, who has been with the British National Opera Company for three seasons, was the choice last spring over a number of coloratura sopranos for the taxing and difficult role of the Queen of the Night in the revival of Mozart's Magic Flute during the international season at Covent Garden. Her engagement by the Chicago Civic Opera Company came as a result of a search throughout Europe for an artist to sing that role in the forthcoming presentations of the Mozart opera for the first time by Chicago's resident opera company.

Herbert Witherspoon, artistic director of the Company, heard Miss Barrons at Salzburg last summer and engaged her for the Chicago Company. She is the daughter of John J. Barrons, of the Kansas City Star.

The addition of these two singers gives the Chicago Civic Opera Company sixty-three principals this season—the largest artistic roster in its history. Of the twenty sopranos listed, ten are new; of the nine contraltos, three are new; of the thirteen tenors, two are new; of the fifteen baritones, two

(Continued on page 29)

Kleiber Inaugurates Orchestral Season in New York City

**Initial New York Philharmonic Concert Opens With
Conservative Program—"Inner Meanings" of Beethoven
Not Emphasized**

Sound the tocsin and fanfare, beat the drum, and let the welkin ring, for the orchestral season of 1931-32 began in New York Thursday evening, October 8, at Carnegie Hall with a program repeated Friday afternoon, Saturday evening, and Sunday afternoon.

The numbers which Mr. Kleiber thinks important enough to perform four times in as many days consisted of Euryanthe Overture, Weber; Tafelmusik excerpts, Telemann; three Symphonic Dances, Reznicek; Seventh Symphony, Beethoven. It is a program decidedly conservative, even though the Telemann and Reznicek compositions were new to Philharmonic audiences.

George Philipp Telemann was a German contemporary of Bach; Emil Nikolaus von Reznicek is a seventy year old Austrian composer. Both men are credited with a long list of works. Telemann's are practically forgotten, and Reznicek (now a teacher at the Berlin Hochschule) is known chiefly because of his opera Donna Diana (1894) which still has hearings in Germany.

It will be remembered that Kleiber made his New York debut last year with an unduly sober program, but he climaxed from concert to concert with lists of pieces that grew in variety, novelty, and exciting effect. He may be following a similar plan and purpose this winter.

He was recognized at once however at his debut as an understanding and sensitive musician and a conductor of authority and dignity who made no personal display and no apparent bid for extraneous sensationalism.

Kleiber's reintroduction last week empha-

sized anew the fine qualities which won for him last season admiration from his audiences and respect and warm response from the Philharmonic players. He gave a vital and well proportioned interpretation of the Euryanthe Overture, and imparted to the ancient Telemann measures the reverent and delicate touch and the transparent articulation which exhibit such music in its best values. The Reznicek dances, richer in orchestral garb and more venturesome in harmony and rhythm, found in Kleiber a sympathetic and warm blooded projector.

The Beethoven score reflected the conductor's ability to give a flexible version without offending tradition. His dynamics were convincing, his accents free from exaggeration, and his tempi offered no food for acute critical controversy. Best of all, Kleiber refrained from all such distortions as some conductors occasionally intend for a "reading" when they suddenly resolve to expose certain hidden "inner meanings" of Beethoven previously unrevealed to the world.

The whole concert was a highly satisfactory presentation of conductorial worth and orchestral efficiency and earned much applause for Kleiber and his men. They were hardly letter perfect but the yardstick of criticism shall not be applied to them on this initial occasion and after only a few days of rehearsal since their summer activities at the Stadium. The Thursday and Friday concerts did not however fail to reveal the customary Philharmonic potency of attack and opulence and nobility of tone.

Telemann's Tafelmusik fragments are not an epochal exhumation, even though Rie-

(Continued on page 24)

Morning Heroes came first. It is a vivid piece of program music, divided into five movements: Hector's Farewell to Andromache; The City Arming; Vigil; Achilles Goes Forth to Battle; and Now Trumpeter for Thy Close. The music is written for orator, chorus, and orchestra, and is replete with startling modernisms, now and then falling into brief episodes of tunefulness. Basil Maine, the orator, was effective and dramatic, and the ensembles, under Mr. Stoessel's able guidance, gave the work a fine performance.

Dan Gridley, tenor, was the soloist in Psalmus Hungaricus. Mr. Gridley has a rich and flexible voice, finely controlled and of clear diction. His tones dominated the ensemble portions of the score, and rang out clearly in the solo parts.

Mr. Grainger was at the piano for his compositions. The Tribute to Stephen Foster, for five single voices, mixed chorus, musical glasses, solo piano and orchestra, proved a typical, lilting, Graingeresque work, piquantly orchestrated and of a strong folk character. The soloists were Louise Lerch, soprano; Rose Bampton, contralto; Mr. Gridley and Willard Young, tenors; and Frederic Baer, baritone. All were in excellent voice and gave of their best.

The new setting of the familiar Irish Tune from County Derry was given a rousing

(Continued on page 23)

Ganna Walska and H. F. McCormick Divorced

Harold F. McCormick received a divorce from his wife, Ganna Walska, soprano, at Chicago on October 10 on the technical ground of desertion, as she had been living in Paris for a number of years while his home and business interests are in Chicago and he could not leave them. The couple were married twice, in Paris, 1922, and in Lake Forest, Ill., 1923. It is understood that Mr. and Mrs. McCormick remain friendly and there is no alimony involved as both parties are independently wealthy.

Soprano and Conductor Marry

Beatrice Belkin, soprano, and Joseph Littau, conductor of the Omaha Orchestra, were married on October 4, in Philadelphia. Mrs. Littau will continue her vocal career.

Cheaper Musical Comedy

Several American theatrical firms have announced that their top prices for seats this winter at musical comedies and operettas will be \$3.00.

Judson and Adams Part

Arthur Judson has dissolved the radio department of his organization and as a result John Adams is opening his own office in the Chanin Building, New York.

Krueger Opens Seattle Symphony Season

SEATTLE, WASH. (By telegraph).—Conductor Karl Krueger opened his sixth season as conductor of the Seattle Symphony Orchestra with a performance of the Brahms C minor symphony. The orchestra responded magnificently to the conductor's inspired interpretation and the rendition was one of his finest. The Dohnanyi suite, op. 19, and the Tchaikowsky Francesca da Rimini Fantasy were included on the program. J. H.

La Scala Has New Directors

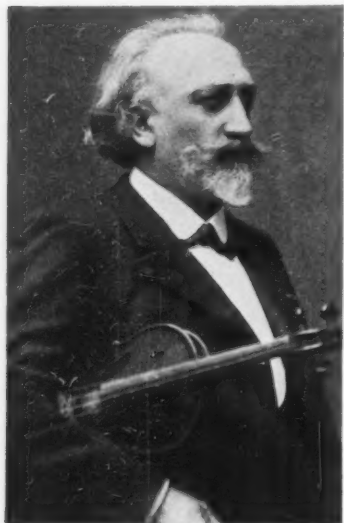
MILAN.—New directors of La Scala under the new Fascist regime, are Duke of Modrone, president; Signor Polli, house manager; Umberto Giordano and Tito Ricordi, the last named two, and a third director as yet unknown, to have charge of all artistic matters. Signorina Colombo recently general manager is no longer connected with La Scala, much to the regret of many Milanese. Ettore Panizza will be the chief conductor. D. S.

Latest Schoenberg Premiere

FRANKFURT.—Arnold Schönberg's latest composition, Six Pieces for Men's Chorus, is to be premiered here on October 24.

CESAR THOMSON, the last great apostle of the Belgian School of violin playing, has followed all too soon his famous compatriot, Eugene Ysaye. It is strange that these two world-renowned artists, both natives of Liege and students together at the Conservatoire there, should have been born within a few months of each other and should have died the same year.

That other member of the great Belgian triumvirate, Ovide Musin, also of Liege and of about the same age as Ysaye and Thomson, passed away only last year. Musin, although not of the exalted rank of his two great colleagues, was, nevertheless, a brilliant performer in his prime. He attained wide popularity in the eighties and nineties,



THOMSON AT THE AGE OF FIFTY

and he encircled the globe no less than three times on his tours. He, too, was a classmate of Thomson and Ysaye at the Liege Conservatoire which was the cradle of so many distinguished violinists.

Curiously enough, three other great figures in the violin world, Joachim, Sarasate and Wilhelmj, who dominated the European situation when I went abroad in 1890, all passed on within a short time of each other, Joachim in 1907, Sarasate in 1908, and Wilhelmj in 1909. And still further back there was a similar phenomenon when three other renowned wizards of the bow, Ole Bull, Wieniawski and Vieuxtemps all died within a year, the Norwegian and the Pole in 1880 and the Belgian in 1881. Ysaye once showed me at his home in Brussels a photograph of Vieuxtemps' funeral cortege, in which Ysaye himself, then a young man of twenty-three, could be seen helping to carry the casket of his great teacher.

Never shall I forget the sensation that Cesar Thomson created in Berlin thirty-five years ago, in the fall of 1896, when with his transcendental virtuosity he startled that concert-ridden capital. Appended is one of his programs of that period. I have never since heard the Paganini Concerto played with such phenomenal technical mastery, such volume of tone, and such breadth. And in marked contrast to this, the Bach Chaconne, which he played at his first recital that autumn, was a model of nobility of conception and purity of style. For Thomson was far more than a great virtuoso; he was a profound musician, and among my outstanding musical memories covering nearly

MEMORIES OF CESAR THOMSON

The Last of the Great Belgian Violinists

By Arthur M. Abell

half a century, is his magnificent performance of the Brahms Concerto with the famous Conservatoire Orchestra in Brussels in 1897; also his rendition of the Bach double concerto with Ysaye, accompanied by the Ysaye Orchestra in Brussels the same year was a notable musical event. Ysaye insisted on playing the second violin part, and it was interesting to hear the two great Belgians together. Thomson played with greater breadth and a bigger tone, but Ysaye had a warmer, a more soulful tone. Thomson had a great deal of fire, but not much tenderness.

Thomson, like Ysaye, was eclectic, and his large repertory embraced every style of composition. Once, during the summer of 1897, I heard him at a big gala concert given at Spa, the well-known Belgian summer resort,

Like hundreds of other American students of music whom I met during my long stay abroad, I had a great love for the violin but no natural aptitude for the instrument. Thomson said to me after my third lesson with him, "You are musical but you have no talent for the violin." I learned more by hearing him teach other gifted pupils than in my own lessons.

He was a very original artist, and he taught me a great deal about interpretation that was of value to me as a music critic in later years. He found the English even less talented than the Americans. "They are all made in one mould," he used to say.

Fortunately for me, Thomson's personal likes or dislikes did not depend upon a pupil's violinistic ability, and we soon became warm

His system sounded simple in theory, but only the most gifted pupils could apply it with any degree of success.

Thomson reminded me of Edgar Allan Poe and the "Raven." Poe has left us a detailed account of his method in composing this, his most famous poem. It sounds simple and plausible, but woe unto him who attempts to write a poem in that manner without the kindling fire of poetic genius. Thomson himself admitted that natural ability of a high order was necessary in order to master as difficult an instrument as the violin.

In 1926 when I saw him for the last time, he complained to me that he never had had in all his fifty years of teaching "un vrai grand talent." When I asked him whom he would consider a great talent, he replied: "Why, violinists like Joachim, Sarasate and Ysaye." What Thomson meant by a "grand talent" was what would generally be considered a genius. Among the many distinguished pupils he turned out were some whom I certainly should consider great talents; as for instance, Paul Kochanski, Adolfo Betti, Alma Moody, Jan van Oordt and Ilya Scholnik. It is true that in giving to the world conspicuously successful virtuosos, Leopold Auer far outshone Thomson, and in fact all other violin pedagogues of our day. Auer was a wonderful teacher but he had the good fortune to have among his pupils many talents and a few veritable violin geniuses. Without material with which to work, the greatest instructor can accomplish nothing, and I have known many admirable teachers who never had a single pupil possessing really great native aptitude. Even Auer taught for forty years before his world vogue started, and this was due to Mischa Elman's sensational success as a prodigy in Berlin in 1904, when Auer was already fifty-nine years of age.

Thomson's classes, both at his home and at the Conservatoire included pupils from Russia, Germany, Austria, Hungary, Italy,



CESAR THOMSON IN 1896 AT THE AGE OF THIRTY-NINE

and among the many distinguished auditors was the Queen, the mother of the present King Albert. After Thomson's electrifying rendition of Vieuxtemps' fourth concerto in D minor, Her Majesty rose from her seat, summoned her illustrious subject, and said to him: "I have been so deeply moved by your playing that I am leaving now, as I do not wish to hear any of the other artists on the program after your magnificent performance of the Vieuxtemps concerto."

When I first heard Thomson in 1896, I had been studying the violin for six years with Carl Halir. I was so carried away by the superiority of the Belgian School, as exemplified in Thomson's brilliant playing that I followed him to Liege, and later to Brussels where he had succeeded Ysaye as head of the violin department of the famous Conservatoire at which Vieuxtemps and Wieniawski had once taught. I studied with Thomson for a year and a half, profiting greatly from him, but only theoretically.

friends. Many an inspiring evening did I spend in his company at his home in Liege and in Brussels, quite *en famille*. He was an interesting conversationalist and was fond of conversing in Italian and German. He had an extraordinary mentality and he was a great reader.

Acting upon Thomson's advice I gave up the violin in 1898, and took up musical journalism as a profession. I had been writing for the Musical Courier and other papers since 1893. During my frequent trips from Berlin to Paris, right up to the outbreak of the World War, I often travelled via Brussels and stopped off there to spend a couple of days as Thomson's guest. He was also my guest when concertizing in the Prussian capital, and to my great delight he used to rehearse his programs with his accompanist at my home.

Thomson was unique among all the great violinists I have known in that he could keep his immense technic with almost no practice, half an hour a day being quite sufficient for him. He did not go through his repertory pieces at all, until two days before a concert. Then he used to lock himself in his study and practice while Mme. Thomson stood guard over the door to prevent his being interrupted. Many an hour have I stood outside, fascinated at the methods of a violin genius when working undisturbed. Thomson, like Sarasate, could play the most difficult passages without "warming up," as most violinists have to do.

The Belgian, at that period of his life, had four hobbies—reading, yachting, fishing and bicycle riding. He was an enthusiastic yachtsman, and I have spent many hours with him in his sailboat on the Meuse. He and Ysaye were both expert fishermen. On many occasions, when visiting Ysaye at his summer home at Godinne on the Meuse, I marvelled at his skill in casting a line, but Thomson could throw one still further. His way with everything he did, was first to grasp the fundamental underlying principles theoretically, and then to make practical application of them without wasting time in experimenting.

This, too, was his method with the violin. He had the entire fingerboard and bow mapped off in sections in his mind, and he claimed that any gifted pupil who could grasp the basic ideas theoretically, could quickly acquire technical control. He could practice what he preached, but none of his pupils ever approached his uncanny powers.



A CARTOON OF THOMSON made in Brussels in 1910

Spain, France, Belgium, Holland, Brazil, England and America. He was severe and exacting when teaching, but he had a genial and democratic way of associating with his pupils outside the classroom. He himself played a great deal during the lessons, showing how it should be done. He loved to have the room full of pupils, and he had a quick and effective way of eradicating faults and mannerisms by imitating them with gross exaggeration, often convulsing the whole class with laughter by his antics. It was more effective than any amount of scolding. He insisted on a firm grip of the bow and he had an original way of inducing his pupils to heed this principle. His method was to knock the bow out of the student's hand by a lightning-like stroke of his own bow, and he succeeded every time until the novice had learned to be on his guard. Many a time did my bow crash to the floor, and I have seen the ruse succeed with dozens of others. Then Thomson's large, expressive brown eyes would gleam with mischief.

There are still living, I believe, four Americans who were studying with Thomson when I was with him thirty-four years ago—Sigmund Beel of San Francisco, Victor Lichtenstein of St. Louis, Alfred Wicks of New York, and Louisa Jackson of Washington.

Cesar Thomson was born at Liege on March 18, 1857, and his first instruction on the violin was given him by his father. At an early age he entered the Liege Conservatoire where he became a pupil of Jacques Dupuis. His progress was amazing and at the age of ten he won the first prize, with the Paganini concerto, at the annual public

<p>Graetz, SAAL RECHSTEIN, LINK-STRASSE 42. Mittwoch den 9. December 1896, Abende 7½ Uhr: II. CONCERT von César Thomson (Violone) unter gütiger Mitwirkung der Conservatorien Fraulein Edith Bagg. CONCERT-DIRECTION HERMANN WOLFF BERLIN W., am Cuckoo 20. Eintrittskarten zu 4, 3, 2 und 1 Mark sind in der Hofmusikalienhandlung von ED. BOTE & U. BOCK, Lepigergasse 31, sowie Abende an der Kasse zu haben.</p>	<p>PROGRAMM.</p> <ol style="list-style-type: none"> Concert D-moll C. Goldmark. Allegro moderato, — Andante (Arie) — Finale (Allegretto). Lieder: a) Dans le printemps P. J. Gavat. b) Musette aus dem XVII. Jahrhundert c) Zingarella G. Pizzullo. a) Skandinavisches Wiegenlied C. Thomson. b) Romanse Es-dur A. Rubinstein. c) Tarantelle H. Wieniawski. Sonata Parte del arco, Entrata e variazioni sopra una Gavotta di Corelli G. Tartini. Lieder: a) Pandero b) „Mein Herz schmückt sich“ A. Rubinstein. c) Neugriechisches Lied d) Neue Liebe Concert D-dur N. Paganini. <p>Am Klavier: Herr Otto Bock. Während der Vorträge bleiben die Schüler geschlossen.</p>
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A THOMSON BERLIN PROGRAM OF 1896

(Continued on page 10)

"A CHANCE for all to shine in a starry whole." Some such thought as this underlies, I suppose, our working conception of democracy, in which we see not merely a comfortable system of ensuring personal independence and safety but also an adventure in harmonious togetherness.

Such a banner seems fair enough for any upward-yearning soul. And in fact this ideal as applied to life, art, and thought, has spurred many a genius like Walt Whitman, Tennyson, Martin Luther, Bach, Grieg, and Edgar Lee Masters.

Yet we hardly ever meet an individual, even in those lands most nearly democratic, who wholeheartedly believes in the practical wisdom of democracy. Many of those who give lip-service where larger issues of world affairs are at stake are unwilling to practise democracy in the small and immediate affairs of their everyday life. We may say truly that democracy, like Christianity, like Socialism, like many another noble ideal, has never yet been given a fair chance. Yet its cause goes marching on.

Is it not the same with the cause of the best, the deepest, the grandest, the loveliest art, music? Its cause, also, goes marching on with quiet but steady invincibility, although retarded by the blindness and small-mindedness of so many individuals, amongst whom there is too large a percentage of highly trained professional musicians. These individuals seem to forget that art-music is an essentially democratic art, an art that transcends individualism, an art of fusion and cooperation, an art that feeds on soul ecstasy, but starves on mere cerebral cleverness.

In the highest forms of art-music as in democracy, "the starry whole" counts for at least as much as "the chance for all to shine." Technically this means that the various melodic lines that make up the harmonic texture must enjoy at various moments equal opportunities to be independent, prominent and volitional; but that the splendor and beauty of the composite whole is the goal that none may lose from mind.

I would go so far as to assert that the value of all existing art-music depends on the extent to which it is intrinsically many-voiced or democratic—that is to say, the extent to which the harmonic texture is created out of freely-moving voices, each of them full of character, or vigor, or melodic loveliness. That is why I prize the best jazz as highly as I do: because it is more many-voiced than any dance music that went before it.

The whole world of harmony, which is the salient thing that distinguishes the art music of the European races from the musics of Asia or from primitive music or folk music anywhere in the world, owes its origin to the habit of singing or playing together in freely moving melodic parts. The music student cannot possibly understand the inwardness of

DEMOCRACY IN MUSIC

By Percy Grainger

any art-music, old or new, jazz or classical, unless he himself has been through the light-shedding experiences of singing or playing freely moving, independent melodic parts together with others in many-voiced music. The budding musician needs the inspiration of hearing a cooperation of myriad sounds surging around him, to which he joins his own individualistic voice. This is the special experience of music, without which mere lonely practising to acquire soloistic skill must always remain esthetically barren and unsatisfying.

As already stated, not all forms of music are democratic. True folksong, which is unaccompanied, single line, for the most part non-harmonic in its suggestions, is individualistic rather than democratic. Top melody accompanied by subservient unmelodic chords and basses cannot be called democratic, nor can soloistic display such as much of Scarlatti, Paganini, Liszt, Verdi; such music is closer to musical feudalism, aristocracy or high priestcraft than to democracy. But all true many-voiced (polyphonic) music, such as we find in the compositions of Palestrina, William Lawes, Purcell, Bach, Wagner, Delius, Vaughan Williams, Cyril Scott, Loeffler, Arnold Schoenberg, may be said to be musically democratic. This music is not only richer and more subtle in a purely musical sense than all other existing music, but also satisfies the spiritual, religious, ethical and emotional cravings of modern humanity.

There are many indications abroad that the music loving public at large realizes this fact. The glorious growth of high school orchestras, bands and choirs, the newly awakened fondness for two piano playing, the increasing interest in a cappella singing, amateur orchestras, group teaching, indicate that large sections of the public, better nourished musically by radio and other impersonal musical influences than ever before, are turning more and more toward music itself and away from the comparatively unmusical wizardry of virtuoso concert artists.

But it may be questioned whether the average professional musician, conductor, teacher, really divines the goal of this upward trend of public taste. Still more may it be questioned whether the repertory of the pieces he knows includes an adequate supply of works likely to satisfy music lovers in their quest for democratic, soul-satisfying, many-voiced music. Too many a professional musician has equipped himself along display-music lines, hoping to be a sort of musical high priest, holding the public off, making of music a mystery trick surrounded by irrelevant personality, temperament, and traditional

side-shows. Such specialists cannot, for the life of them, understand the present whole-some craving of the general musical public for nourishing fare, for the pursuit of music for music's sake.

In spite of the success of Gershwin's Rhapsody in Blue, of Bloch's America, of Guion's arrangements of Cowboy tunes, in spite of the vogue of jazz and Negro spirituals, these high priests do not seem to realize that large sections of the American public want Americanism in music and will not be happy until they get it.

Young Americans should be encouraged to feel the same sort of local and national pride in their native-born, not merely naturalized, composer-geniuses that they feel for their athletic heroes. As long as this natural feeling is thwarted or undeveloped we can hardly expect to find real stability in musical affairs in America; public taste may be expected to swing from one exotic craze to another until the truth is widely realized that musical greatness in any land can never be based upon anything except the genius of native-born composers.

Full many a conductor fails to satisfy the cravings of his audiences for the deeper experiences of music, notwithstanding whatever technical virtuosity he may command in all sorts of worn-out orchestral display pieces, because his musical mind is too closely wedded to the banal simplicities of the 18th and 19th centuries, and too ignorant of the deeper, grander music of the 17th and 20th centuries.

Full many a choral conductor fails to realize that he is undermining the choral enthusiasm of his choir by giving them too much 19th century choral music. Despite the inspired genius of such men as Beethoven, Wagner, Schumann, Mendelssohn, Brahms, this music is rarely really vocal and choral in character. For the most part it gives the impression of being melody and accompaniment, a type of music basically unsuited to choral needs, and therefore falls short of revealing to those taking part the full musical glory and spiritual purpose of choral singing. Such a conductor does not guess the flame of enthusiasm he might kindle by familiarizing his singers with not only the jewels of the pre-Bach periods, but also the best many-voiced choral compositions of modern composers such as Grieg (Psalms for mixed voices; Album for Male Voices, Opus 30), Rachmaninoff (Fifteen Anthems of the Church), Cyril Scott (Nativity Hymn), Delius (The Song of the High Hills, The Mass of Life, etc.), Roger Quilter (Herrick Choruses), Vaughan Williams,

Arnold Schoenberg (Friede auf Erden), Loeffler (Ode to One that Fell in Battle), Natalie Curtis Burlin (Negro Folksongs, four volumes) Nathaniel Dett, Howard Brockway.

Piano teachers should utilize the piano, chiefly as a team-work instrument, realizing that it is a music study instrument second to none, even though its tone color may not always please our ears. Every phase of the student's pianistic development can be unfolded along team work lines, by beautiful music making from the very start, instead of letting him waste his time by merely preparing to make music. "No profit is, where is no pleasure taken," wrote Shakespeare.

In my opinion piano study should begin with melody-playing in groups, the larger the groups the better, since melody and not passage-work or scales is the root of music. Groups of beginners at one or more pianos, four or five players at each piano, playing the same melody in different octaves should practise reading the voice-part of songs, not bothering about fingering, playing everything with one finger if they like while an advanced player, the teacher or another pupil, plays the song accompaniment on another piano. In the case of American students such American songs as Howard Brockway's Lonesome Tunes and Twenty Kentucky Mountain Songs might well form the starting point. Here we have exquisite American melodies, exquisitely harmonized. The average American music student seldom knows a single genuine American folksong and is quite ignorant of the melodic idioms, folk modes and other local characteristics that dominate American music, whether it be Negro spiritual, jazz, MacDowell, or Carpenter. What would we think of German, Norwegian, or Russian music students who were totally ignorant of the folk songs of their native countries? In my eyes an American music-student who knows nothing of American folk song and its influences is a ridiculous and pathetic incapable.

Beginners may learn to master the bass clef by reading on the piano, preferably in groups, the pedal line of organ compositions such as the Bach Chorale Preludes and Cesar Franck's Three Chorales. There is no reason why the student should not have the advantage of filling his ears with the loftiest music from the very start.

No one can grasp the full beauty and significance of a Bach fugue who has not played or examined each voice of the fugue separately. My advice to all fugue students is to make a practice of playing the Bach fugues on pianos or harmoniums with one player to each voice. Thus a three-part fugue will call for three players, a four-part fugue for four players. In the case of a four-part fugue, the soprano and tenor parts should be played on the first piano or harmonium, the alto and bass parts on the second piano (Continued on page 10)

TEACHERS in music find it desirable at certain intervals to gauge the progress their pupils have made in learning music, especially the theoretical phase. For this purpose usually they have recourse to the ordinary written examination in which several questions are to be answered. This type of examination has two chief drawbacks among many others. It takes too much time to find out what a pupil knows on a few general questions; it is too limited in its scope of application.

Within the last decade or so a new type of examination has made its appearance. This is the so-called psychological examination, or more properly the true-false examination. This type of written quiz has proved far superior to the old-fashioned kind, because more can be learned in a shorter time of what the student knows and doesn't know about a given subject. There is no phase of human knowledge in which this type of examination is not applicable. The Department of Psychology at Columbia University used it with such success that most of the other departments followed suit. In various types of professional schools, particularly medical schools, this examination is a favorite.

The true-false examination is admirably adapted to the needs of the music teacher. Particularly is it valuable in getting an insight into the musical knowledge of a pupil who comes to a teacher for the first time to continue his musical education after leaving a previous instructor. As a complementary test to the practical one it furnishes an adequate means of finding out what a pupil knows of the theory and practice of music. It is desirable to find out what a student knows and for this the true-false examination is the best.

A true-false examination consists of a set of statements of any number. The usual number is twenty-five for which fifteen minutes are allowed. The statements are definite facts or falsities, and it must be the object of the student to determine those which are true and those that are false. One credit is allowed for a statement which the student answers correctly; two points are taken off for those statements he answers wrongly and one credit is deducted for those questions he does not answer. It is therefore to the student's benefit not to answer a question which he does not know. In this way the guessing

THE TRUE FALSE EXAMINATION IN MUSIC

By Edward Podolsky

element is eliminated. The final grade is given in form of a number indicative of the number of questions the pupil marked correctly. In a set of twenty-five questions, 25 represents a perfect mark, while 15 represents a passing grade.

I give herewith a true-false examination in music, to convey to the reader the idea intended. It has been made as general as possible, but for ordinary purposes it has been found that teachers require a somewhat more specialized form of examination. Thus a teacher of violin requires an examination dealing exclusively with the theory of the violin; while a teacher in harmony will require one dealing with the intricacies

of his special subject. Below is the examination list.

TRUE-FALSE EXAMINATION IN MUSIC

The following are statements of facts or falsities in music. If the statement is substantially true, encircle the T. If it is false, encircle the F. Do not mark those questions you do not know, or about which you are not sure.

- T F 1. The neumes were the forerunners of the present-day notes.
- T F 2. The grace note is played simultaneously with the bass note.
- T F 3. The treble and bass staves are distinct and unrelated to each other.

In Next Week's Issue

EVOLUTION IN THE ART OF MUSIC

By Leonard Hacking

ORCHESTRAS, ORIGINALLY ATTRIBUTES OF ROYAL POWER

By Eletta de Rapalje

CHANGING CONDITIONS IN GERMANY'S OPERATIC FIELD

By Juliette Laine

T F 4. The diminished seventh-chord normally comes on the seventh degree of the harmonic seventh scale.

T F 5. The semibreve is equal to four minims.

T F 6. The song, Mighty Lak a Rose, was composed by Irving Berlin.

T F 7. Beethoven and Palestrina were contemporaries.

T F 8. The violin has four strings, G, D, A, E.

T F 9. In the third position is of the utmost importance not to touch the side of the violin with the palm of the hand when using the vibrato.

T F 10. The vibrato is effectively employed for notes of short duration.

T F 11. The great octave passage in the second part of Chopin's A Flat Polonaise for the left hand is fifty measures long.

T F 12. Allegro and Prestissimo are synonymous.

T F 13. The Well-Tempered Clavichord was written by J. S. Bach.

T F 14. The oratorio attained its greatest development under Handel.

T F 15. In three-four time the first beat is weak and the other two are strong.

T F 16. A note which is cut in the middle by a strong accent is called a syncopated note.

T F 17. A dot placed after a half-note makes it equal to four quarter notes.

T F 18. Dashes above notes makes them still shorter than dots.

T F 19. Gounod's most famous opera is Carmen.

T F 20. "Weiche, Wotan, Weiche," occurs in Verdi's opera Aida.

T F 21. The text of Verdi's Rigoletto was adapted by Piave from Victor Hugo's Le Roi S'amuse.

T F 22. Lieut. Pinkerton is a character in Verdi's opera The Force of Destiny.

T F 23. Wagner's Parsifal is based on the famous Grail Legend.

T F 24. Aida is one of the shortest operas ever written.

T F 25. The Peer Gynt suite was written by Edward Grieg.

ANSWERS TO THE STATEMENTS

- 1. T; 2. T; 3. F; 4. T; 5. T; 6. F; 7. F; 8. F; 9. T; 10. F; 11. F; 12. F; 13. T; 14. T; 15. F; 16. T; 17. F; 18. T; 19. F; 20. F; 21. T; 22. F; 23. T; 24. F; 25. T.

TERPSICHORE IN A PROMISING SEASON

The Modern Art Dance a New Field for Composers—Angna Enters' Recital—Plans and Projects for the Winter—
Strauss' Salome as a Ballet—League of Composers Considers Le Fils Prodigue—
—Famous Foreigners Coming

By RUTH SEINFEL

Making one's bow as a writer on the dance in these distinguished pages is at once a gratifying privilege and a slightly appalling task. It is one thing to comment on the art of the dance as it is practiced today for the gentle readers of the New York Evening Post, and quite another thing to make these comments before the readers of the Musical Courier, who are doubtless just as gentle as the daily newspaper readers but somewhat better versed in an art that is at least sister to the dance, and often mother as well. I am thinking of the inevitable family quarrels.

There is, however, the heartening thought that in this renaissance of the dance on whose threshold we are standing and whose imminence the alert editors of this journal have recognized by opening their pages to these notes, much is transpiring that must be of great interest to musicians. Old music is being reinterpreted in the new spirit and the new forms. And the cry is going up for new music, music born of the same forces that are giving birth to the modern dance.

The dancers of today are not dancing to preludes and sonatas and movements from symphonies. Music that was created for no other end than itself needs no interpretation in dance form, they hold, and neither the music nor the dance profits by the alliance. The inspiration that a dancer may derive from a musical work of art is negligible. Nothing is achieved by translating a thing already perfectly expressed in one art into the language of another art.

For theater and spectacle there are of course the modern ballets. But for the solo dance or the group dance we see dancers like Martha Graham delving into the archives and bringing out old folk airs, while Harald Kreutzberg's program draws heavily on compositions by his own accompanist, Friedrich Wilckens.

Mary Wigman, the prophetess of the German dance movement, has gone farther than any other in divorcing the art of the dance from the art of music, out of a deep respect for both. Her dancing is accompanied only by music created not for itself but for the dance. Her folk dances are done to folk music. All her other creations are danced to music that is composed either at the same time as she composes her dance or after the dance is finished. Sometimes it is a music only of rhythm and accent, played on drums and gongs. At other times there is a melody on the piano or the flute accompanied by percussion. Miss Wigman and her accompanist, Hanns Hasting, have developed this art of joint creation to a high point.

Here is a new field, surely, for musicians who are not above using their talents in the service of another art. By the very principle of the thing the music that comes out of such cooperative creation might not be great music in itself. But together with the dance it can be part of a work of art, and an indispensable part.

After witnessing the newest creations of Angna Enters—the only dance artist, to this reviewer's knowledge, who has succeeded in copyrighting her compositions—one is reluctantly forced to the realization that her talent is progressing only toward the titillation of bored sophisticates who want their dance distilled through satire and served in acid capsules for fear that a positive emotion will set up in them an alkaline condition.

Miss Enters' enterprise would appear to be fading if for no other reason than that her first appearance this season at the Morosco Theater contained, of eight new "Episodes," four second editions of old and oft repeated numbers.

The Enters formula for an evening's entertainment, composed of little besides parody and museum pieces, becomes more and more precious. Her style as a parodist is original and swift, but Miss Enters repeatedly refuses to allow it more scope than a literal, if also subtle, appeal to memory. The result is effiteness, and too often one is about as deeply stirred as after an apt performance by a parlor entertainer.

Her tableaux, those poses designed to give the effect of animated painting, are this year increased by a Byzantine ikon, and her historic researches have produced a new mediaeval death dance. Always erudite, Miss Enters seems in her new work to be making a virtue of erudition. She has not repeated either the creative vigor or the beauty of her sixteenth century Pavana or her Gothic Queen of Heaven. She has promised more new numbers, however, and perhaps this disappointment will be assuaged in her next performance.

With this brave first plunge by Miss Enters, the dance season is officially open. It promises to be as lively a season as we have seen for a long time. Fidgeting stocks and wabbling gold standards hold no terrors apparently for dancers. Their only terror is the indifference of the public to their efforts and this seems at the moment to have been shaken if not positively battered down. Interest in the dance, like business booms, seems to move in cycles and for causes equally mysterious. It may be that the coming of Mary Wigman last year had something to do with it, if one may draw conclusions from the numbers that flocked to see her and the controversy that blazed up among dancers after she departed. Probably the kindling had already been laid and needed only the match of a new and powerful presence to start the fire crackling.

Whatever the cause, the new season is bursting with plans and projects. Two theaters of the dance have grown where only the Dance Repertory Theater flourished before. In one of these, the Intimate Studio Theater at 105 West 56th Street, the Dance Center of Gluck Sandor and Felicia Sorel anticipated the opening of the season with a production of Petrouchka. This has been replaced by Salome, which interprets Strauss's opera in ballet form for (as far as I know) the first time. Gluck Sandor has directed the production, with Miss Sorel playing Salome and Harry Losee in the part of Jokanaan.

A few blocks away, at 116 West 65th Street, Dorsha and Paul Hayes have their Theater of the Dance, with performances on alternate Wednesday evenings. Next Wednesday is one of them.

For one of the major events of the season, the League of Composers production, Prokofiev's Le Fils Prodigue, is being considered. The end of the winter will also see the ancient choral opera, Amphi Parnasso, sung by Margaret Dessoff's singers and directed by Martha Graham, at the New School for Social Research. The American Ballet Guild has chosen for this year Dr. Leigh Henry's Cymric Legend in a prelude

and three parts with between forty and fifty dancers.

The New Negro Art Theater will give Sunday night dance recitals at the New Yorker Theater during the run there of Fast and Furious.

Famous foreigners will come again this year and two new arrivals are promised. One of these is Vicente Escudero, the fiery Spanish gypsy (whom S. Hurok is bringing). His bow to America takes place at the Chanin Theater January 17. Alicia Alanova, a member of the lamented Diaghileff Ballet, will arrive later this month.

Mary Wigman returns on December 13; Argentina on December 29; and Harald Kreutzberg and four young ladies (without Yvonne Georgi) and Mr. Wilckens, will dance for us again on January 3.

Philadelphia Orchestra Season Opens

PHILADELPHIA, PA.—Leopold Stokowski conducted the Philadelphia Orchestra in its first concert of the season, October 10. The program was made up of twenty-five short numbers, all by composers of the strict contrapuntal school, ranging from Monteverdi (1567-1643) to Bach and Handel, both born in 1685. Six excerpts from Monteverdi's Orfeo inaugurated the evening. Pieces by Lully, Trumpet March (Purcell), and Vivaldi's L'Estro Armonico, concerto grosso in D minor, followed. During the intermission Mr. Stokowski explained briefly that he wished to make a few experiments to determine the exact acoustical properties of the Academy of Music when that auditorium was full. Experiments, he said, had already been made with an empty house, and he asked the cooperation of the audience in the present tests. The instruments for acoustical photography having been brought in, the photographs were made.

After the intermission, there was Rameau's overture to the tragedy Castor and Pollux; Handel's Water Music; and five Bach pieces,

Americans In Orchestras (From the New York Times)

The highest number of native born Americans, 56, is in the Rochester Orchestra. Seattle's symphonic body has 55; Philadelphia, 52; Chicago, 51. Seattle's percentage in ratio to its entire orchestral complement is 70 per cent; St. Louis has a little more than 62 per cent. Americans; Rochester a bit more than 54 per cent; Chicago almost 53 per cent; and Minneapolis almost 50 per cent. The extreme bottom of the list is held by the Chicago Civic Opera, which boasts of only 21 per cent native-born instrumentalists. Its companion in this distinction, logically enough, is the Metropolitan Opera House Orchestra with almost exactly 22 per cent native players.

The Chicago Civic Opera with 14 and the Metropolitan with 18 are also in the lowest place of all the major orchestras in the United States, considered from the point of view of the number of native players.

Third place in this class goes to the New York Philharmonic Orchestra, with just a bit more than 26 per cent native players.

including toccata and fugue in D minor, fugue in G minor and prelude in E flat minor. The orchestra was at its best and there was a capacity audience.
M. L. S.

Florence Easton Cancels Recital

Florence Easton's recital, scheduled for October 19 at Carnegie Hall, New York, is canceled, as the singer is in the hospital recuperating from an operation.

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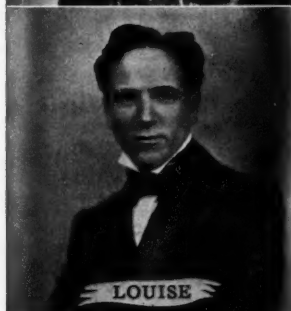


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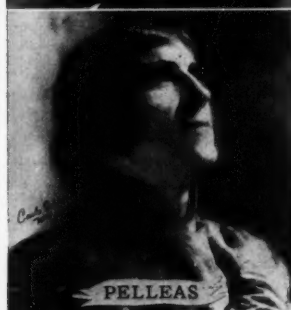
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St. Louis Symphony to Give World Premiere of Tansman's Tryptique

Vladimir Golschmann, Permanent Conductor, Also to Present Many Novelties—Horowitz, Gabrilowitsch, Hess, and Scipione Guidi, the Concertmaster, among Soloists

ST. LOUIS, Mo.—Since the time of Rudolph Ganz the St. Louis Symphony Orchestra has had a system of guest conductorship which brought to St. Louis three or four leaders throughout the season. During the past season E. Fernandez Arbos, Vladimir Golschmann and George Szell shared this position. During the concerts conducted by Golschmann popular enthusiasm among the concert goers was brought to an unusually high pitch, caused in part by the personal popularity of the young leader, and as a result he was asked to take permanent charge of the orchestra.

A no less radical change in the personnel of the orchestra is the engagement as concertmaster of Scipione Guidi who formerly held that same post in the New York Philharmonic Orchestra. This and other changes in the orchestra will serve greatly towards strengthening the organization in departments which have been sadly neglected in the past.

There are many novelties included in Golschmann's plans for the Symphony. A world premiere of Tryptique, a new orchestral work by Alexandre Tansman, the Polish composer, is to be presented at the concerts of November 6 and 7. During the course of the season there will be first performances in America of Nabakoff's Overture Symphonique, and Marcel Mihalovici's Cortège des Divinités Infernales. The following numbers are to receive their first St. Louis performance: Albert Roussel, Suite en Fa; Blair Fairchild, Chants Negres; Rameau, Suite No. 2, Dardanus; Martinu, Serenade pour petit orchestre; Louis Gruenberg, The Enchanted Isle; Ibert, Escales; Bloch, Hiver-Printemps; Borowski, Semiramis; Stravinsky, Concerto for violin; Respighi, Concerto Gregoriano, for violin.

The orchestra season will also present an interesting group of soloists. Four vocalists have been selected. They are Jeannette Vreeland, Paul Althouse, John Charles Thomas and Friedrich Schorr. Vladimir Horowitz leads the group of pianists who are to appear. In addition there are Ossip Gabrilowitsch, Myra Hess and Edgar Shelton. Albert Spalding will play Respighi's Gregoriano Concerto with the orchestra, and Samuel Dushkin will present Stravinsky's violin concerto, which was written especially for him. Of no less interest is the announced appearance as soloists of Adolph Busch and the orchestra's concertmaster Scipione Guidi.

The Civic Music League, which has long been doing pioneer work in introducing artists to St. Louis audiences has engaged Mario Chamlee to open the series of five presentations on November 3. The other attractions announced are, Jacques Gordon String Quartet, Harald Kreutzberg and Dancers, Gieseeking, and Rethberg.

Kreisler is to appear in one of the early

recitals, on October 30, at the Odeon. His appearance will be under the management of Alma Cueny.

A series of three chamber music concerts, devoted entirely to the works of contemporary composers will open the evening of November 22 in the Crystal Room of the Chase Hotel. The ensemble is composed of Max Steindel, cello; Josef Faerber, violin; John Kiburz, flute; M. Zottarelle, clarinet; Grasiella Pampari, harp; and Mrs. David Kriegshaber, piano.

Memories of Cesar Thomson

(Continued from page 6)

examinations. Although Dupuis never became famous Thomson always spoke highly of him as a pedagogue, declaring that he owned much of his later virtuosity and success as a performer to the solid foundation laid with his teacher. Graduating from the conservatoire at the age of twelve he perfected himself further by having private lessons with that great light of the Belgian School, Hubert Leonard, whose most distinguished pupil he became. At the age of eighteen he accepted a position as concertmaster and soloist in the private orchestra of Baron Derwies, a wealthy Russian nobleman who had a magnificent estate at Lugano. During his residence in Italy he met the aged Conti di Cessole, in whose palace Paganini had died at Nice in 1840. This veteran music lover once declared to a friend that Thomson came nearer to the immortal Genoe than any other performer he had ever heard.

In 1879, at the age of twenty-two, the Belgian, accompanied by his young Italian wife and baby daughter, went to Berlin and became concertmaster of the Bilse Orchestra, from which the Berlin Philharmonic was later recruited. Beside him at the first desk sat Carl Halir, who was two years his junior, and the first cellist was Anton Hekking. Three years later, in 1882, the enormous success which Thomson scored at a music festival at Brussels resulted in his appointment as the head of the violin department of the conservatoire from which he had graduated thirteen years before. He remained in Liege for fifteen years, until 1897, when he succeeded Ysaye at the Brussels Conservatoire.

Meanwhile he made extensive concert tours in Europe and America. On the occasion of his first appearance at the Leipzig Gewandhaus, during the winter of 1891-92, he was tendered an ovation. The critics wrote that they had never seen such a public demonstration in that staid old music center. The following winter he toured America,

and the same season his boyhood friend Ysaye also made his American debut. Thomson taught for several years after the war at the Ithaca Conservatory of Music. I heard him for the last time at a Sunday evening concert at the Metropolitan Opera House in March, 1926. He played the Bruch second concerto in D minor and Paganini's Non Più Mesta, displaying still a good deal of his old-time mastery. The violinists of the orchestra crowded around him, during the intermission, like bees around a flower. On his return to Europe that same year he settled in Lugano where he recently passed away in his seventy-fifth year. Cesar Thomson was a marked personality in the history of violin playing.

Opening of Community Center Music School

The Community Center Conservatory of Music in New York made its inaugural recital in the Auditorium of their building, October 4. Charles W. Endel, the chairman of the Board of Governors of the Community Center made an introductory speech stressing the importance of music and art for the cultural development of a child. Ariel Rubinstein, Russian pianist and director of the school, introduced the members of the faculty. The violin department of the school is represented by Mishel Piastro, newly appointed concertmaster of the New York Philharmonic-Symphony Orchestra, Naoum Blinder, Mitya Stillman, Josef Gingold and Raphael Bronstein. Instructors in piano besides Ariel Rubinstein are Rudolph Gruen, Eli Miller and Samuel Reichmann. Dr. Melchior Mauro-Cottone will hold organ classes. Michael Mordkin is in charge of the ballet and pantomime dance classes. The harp is represented by Salvatore Mario De Stefano. A recital followed the speeches when Mr. Gruen and Mr. Reichmann performed Saint-Saëns' and Arensky's compositions for two pianos. Mr. Bellison, first clarinet player of the New York Philharmonic-Symphony Orchestra, played three Hebrew Songs, compositions of his own. He was followed by Malda Fani, Italian opera singer. She sang an aria from La Bohème and French and Spanish songs. Mr. Mordkin presented his dancers in compositions of Chopin, Dvorak and Kreisler. The first movement of the Mendelssohn trio was played by Messrs. Durieux, Miller and Katz. Dr. De Stefano closed the program with harp solos by Debussy and Ravel. The acuity and the program were greeted by a large audience which filled every seat.

American Woman's Association Recitals Begin

The inaugural recital given by Dr. Alexander Russell in the tastefully decorated hall of the American Woman's Association, October 4, displayed an instrument of undoubted superiority: solid tone and beautiful solo-stops conduce to make it a noteworthy organ. These qualities were well displayed in the excellent playing of the organist, who was heard in pieces by Bach, Italian classics of the XVII Century, Franck, Wagner and his own charming St. Lawrence Sketches. The chimes and harp proved particularly lovely in Corelli's Pastorale and Angelus, the audience, largely of women, applauding with vigor.

The formal presentation of the organ was under the chairman, Dr. Mary M. Crawford, acting president, including remarks by Mrs. Daniel Guggenheim, the donor, acknowledgment by Col. Benjamin F. Castle and talk by Dr. Russell on The Significance of the Organ. Following the recital a reception in Mrs. Guggenheim's honor was held in the African Room, members of the board of governors, the directors and guest of the evening enjoying the social hour.

The concert-hall organ and a smaller instrument, located in the Tudor Lounge, were both built by the Aeolian Company.

Dallas Civic Music Association Lists Concerts

The Dallas Civic Music Association announces the following series of concerts to take place at McFarlin Memorial Hall during the forthcoming season: Claire Dux, November 17; Mary Wigman, January 26; Francis MacMillan, February 9; Vladimir Horowitz, March 8, and the Minneapolis Symphony Orchestra in April.

Baltimore Symphony Season Starts November 22

The Baltimore Symphony Orchestra, George Siemon, conductor, opens its season at the Lyric Theater, Baltimore, November 22. Probable soloists at the orchestra's concerts are Percy Grainger, pianist; Eddy Brown, violinist, and Carlos Salzedo, harpist.

Boccaccio Rehearsals Progress

Rehearsals have begun for Charles L. Wagner's production of von Sunne's Boccaccio, which will be conducted by Ethel Leginska. The operetta is scheduled to open at the

\$50,000 in Prizes to Be Awarded

The Loyal Order of Moose announces that prizes aggregating \$50,000 will be awarded in the various musical competitions which will be a feature of their forty-fourth annual convention to be held during August, 1932, at Cleveland.

A first prize of \$10,000, a second prize of \$2,500, will be awarded for the two chief choral events, the mixed and male choruses, the competitors coming from all over the United States and Canada, and Europe. Choral contests for ladies' choruses, children's choruses, church choirs, will also be held.

Preliminary programs of the events can be obtained by conductors of choruses from Joseph A. Jenkins, director of the musical festival, at the Farmers Bank Building, Pittsburgh, Pennsylvania.

Shubert Theatre in Newark, N. J., on November 9, preparatory to its New York showing at the New Yorker Theatre. Fifty-four American artists have been engaged for the production.

The repertoire of this newly formed company will include also La Vie Parisienne, La Belle Helene, the Lilly of Killarney, and other favorites.

Democracy in Music

(Continued from page 7)

or harmonium in order to give each player keyboard room for his particular part (voice). The parts may sometimes be played in single notes, sometimes in octaves, single or double. The whole procedure may be studied in Bach-Grainger: A Minor Fugue for four or more pianists at two or more pianos. All the forty-eight fugues of the Well-tempered Clavier may with profit and joy be played and studied in this way from the ordinary two hand edition, preferably that edited by Edwin Hughes. In my opinion no pianist should essay a solo (two hand) performance of any fugue unless he has first familiarized himself with its many-voiced ingredients by means of such teamwork study.

String orchestras and string quartet players should nourish their music soul on Purcell's unsurpassable three, four, and five part Fantasias for Strings, recently edited by Peter Warlock and Andre Mangeot (Curwen edition). This is the most sublimely beautiful many-voiced democratic music known to me, and should become to all string players what Bach's Well-tempered Clavier is to pianists. String quartet players should begin their team-work experience with such truly quartet-like creations as these, rather than with the comparatively homophonic quartets of Haydn, Mozart, and Beethoven.

In closing I would not like to leave the impression that I consider democratic music a suitable final goal for the musical aspiration of mankind. For me democratic music is only a half-way house on the road to "free music"—music in which all intervallic, rhythmic, harmonic and formal relationships will be utterly free, irregular, unlimited and non-conventional. Then only will man find a universal, untrammelled musical speech. Such a goal of musical freedom is still far off, but, in the meantime, democratic many-voiced music points the road.



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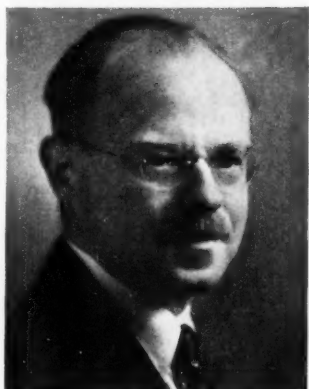
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MEMBERSHIP IN DAYTON (OHIO) MUSIC LEAGUE IS OVER 2000

Final Total Expected to Reach Memorial Hall Capacity Mark

By PENELOPE PERRILL

(From Dayton Daily News)

More than 2000 memberships in the Civic Music League were reported at the Saturday night meeting at the Biltmore Hotel. All team captains were not present, and the reports of the remainder are expected to bring the astounding total to near the 2600 capacity mark of Memorial Hall. Large attendance at a series of winter concerts is assured, and no more memberships will be sold.



MRS. H. E. TALBOTT,
secretary of the Dayton Civic Music
League.

It is doubtful if even a Community Chest drive has ever occasioned the interest that had been brought about by the campaign for memberships.

Those doubting ones who considered one time as good as another for the purchase of a membership, and who doubted the time limit, are now without the closed gates and one may suspect "weeping and wailing and gnashing of teeth," since they, absolutely certain that their money or check would be as good today or next week, have lost their opportunity.

There have been the most enthusiastic workers, and in addition to the team captains a large number of workers volunteered to bring in as many members as possible.

It must be remembered that the Civic Concert Service, Inc., of Chicago, operating concerts in 240 cities, came to Dayton with a field already occupied for this winter by stars whose contracts were already signed. The field was not clear for such work as the Civic Concert Service has always done, which may account in part for the slowness of the beginning. Much had to be cleared away and much to be rearranged for next season.

The great object has been to reduce the deficit which, for several years, has been piling up, and one prominent man in Dayton—a guarantor greatly interested in music, has

been paying each year several hundred dollars to keep the season under way. Therefore, when Dema E. Harshbarger, who originated the plan of procedure, and who has been for 10 years clearing away financial troubles for concert planners, was asked to assist in clearing the decks for better action, there was of necessity a different plan from that which has obtained in the past.

By securing members at \$5 with no seats reserved, there was offered a plan that works admirably in 240 cities and towns, and while the "free for all" seating arrangement was not pleasant to many, it was accepted as the only plan whereby a deficit might be wiped out and superior concerts given Dayton music lovers.

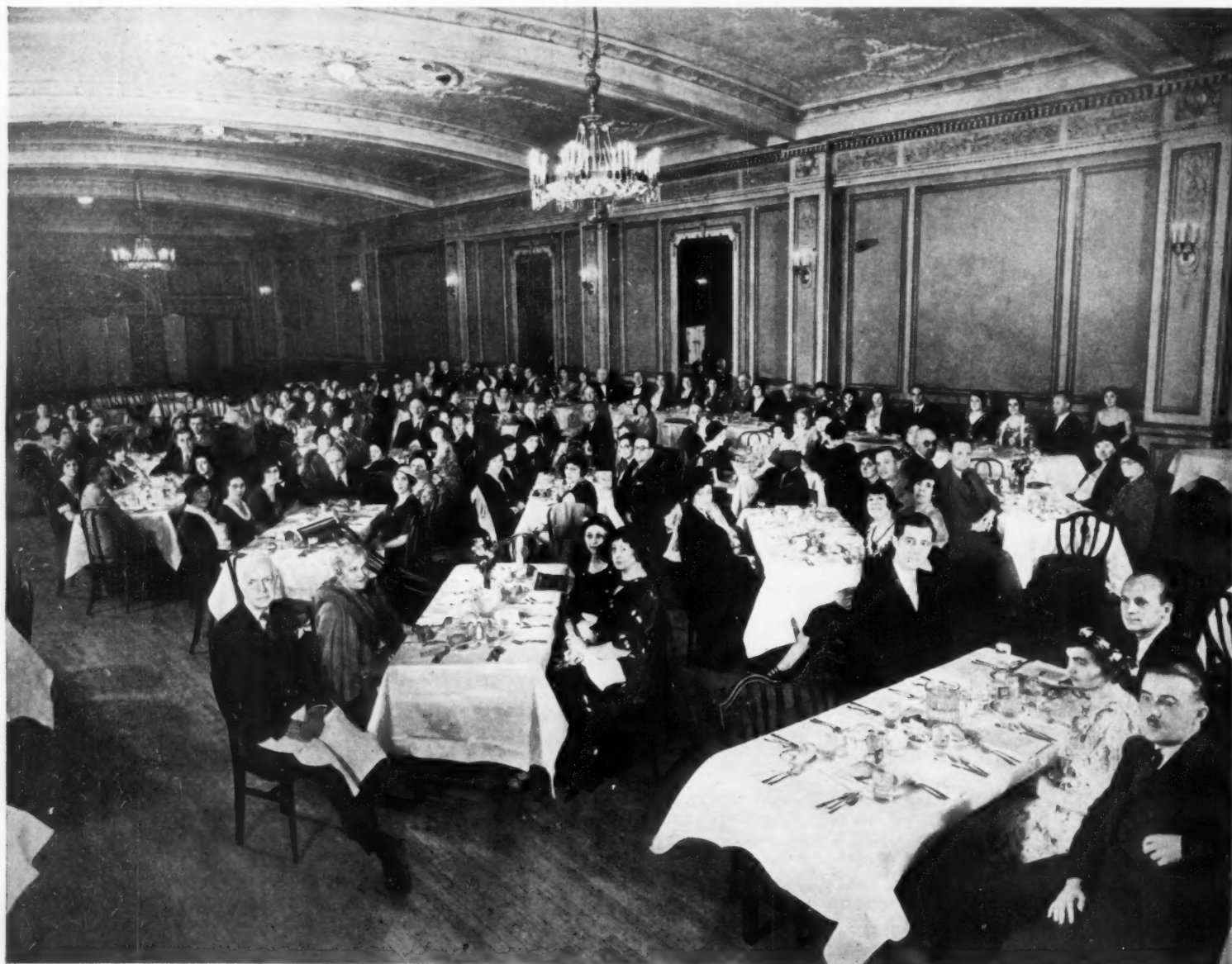
Miss Harshbarger having so many cities to provide with concert programs has, as must be seen, the "inside" on securing artists and especially is she one who believes in securing talent worth while, even though as yet not altogether known. It was but a few years ago that Lawrence Tibbett was unknown and his engagements were few and far between. This would indicate there is talent a-plenty in the country and each year the memberships pay for the program. There is no stretching of funds—what money is secured for membership cards is used for programs, thus eliminating the necessity for

an office or assistants, since one person can with ease do all that is necessary for managing an artist coming to Dayton.

Mrs. H. E. Talbott offered a loving cup to the person bringing in the most memberships, which was won by Chester Young. Mrs. Talbott herself has been responsible for over 100 members.



JOHN A. MacMILLAN,
president of the Dayton Rubber Com-
pany and president of the Dayton Civic
Music League.



FIRST ANNUAL DINNER MEETING OF THE DAYTON CIVIC MUSIC LEAGUE HELD SEPTEMBER 28, AT WHICH DEMA E. HARSHBARGER WAS CHIEF SPEAKER.

Dayton has affiliated nationally with two hundred and forty Civic Music Associations established by the Civic Concert Service, Inc., of which company Miss Harshbarger is president.

ARTISTS UNDER THE GUIDANCE OF ESTELLE LIEBLING

GRAND OPERA AND CONCERTS

Metropolitan Opera Co.

Amelita Galli-Curci	James Wolfe
Maria Jeritza	Jane Carroll
Frieda Hempel	Mary Mellich
Dorothee Manski	Yvonne D'Arle
Walter Kirchhoff	Joan Ruth
Beatrice Belkin	

Chicago Civic Opera Co.

Devora Nadworney
Patricia O'Connell
Augusta Lenska
Melvena Passmore
Elinor Marlo

Los Angeles & San Francisco Opera Co.

Maria Jeritza
Dorothee Manski
Elinor Marlo
Hope Hampton

Philadelphia Grand Opera Co.

Anne Roselle
Josephine Lucchese
Patricia O'Connell
Celia Branz
Hope Hampton

German Grand Opera Co.

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Marie Masure
Helena Lanvin
Maura Canning

New York Opera Comique

Patricia O'Connell

American Opera Co.

Leonora Cori

Franko-Italian Opera Co.

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Elinor Marlo	Dorothy Miller
Dorothy Githens	Karyn Estelle

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Beatrice Belkin

Pittsburgh Opera Co.

Wilma Miller

New York Opera Co.

Melvina Passmore

Popular Civic Opera Co.

Sonia Winfield

CONCERTS

New York City

Frieda Hempel	Gertrude Wieder
Beatrice Belkin	Mae Haft
Celia Branz	Florence Leffert
Patricia O'Connell	Valentina Aksarova
Frances Sebel	Nina Gordani

American & Cuban Concert Tour

Nina Hager

Philadelphia

Helen Bussinger

Amsterdam

Helena Lanvin
Beatrice Belkin
Gertrude Wieder

Berlin

Beatrice Belkin
Gertrude Wieder

Vienna and London

Gertrude Wieder

COMIC OPERA

Third Little Show

Constance Carpenter, leading dancer
Sara Jane

Laugh Parade

Beatrice Belkin, prima donna
Bartlett Simmons, leading tenor
Sara Jane

Student Prince (revival)

Eliz Gergely, prima donna

Artists & Models

Mary Adams, prima donna
Paul Cadieux, leading tenor

Hello Paris

Mary Adams, prima donna

Luana

Mabel Lee

Nina Rosa

Marion Marschante, ingenue
Nina Gordani
Esther Ott

Prince Chu Chang

Sara Jane
Louise Sellergren
Esther Hall
Jean Kriston

Last Enemy

Marye Berne
Lois Hood
Dorothy May

Lost Sheep

Sidney Fox, leading lady

Bally Hoo

Sara Jane

America's Sweetheart

Sara Jane

Babes in Toyland

Louise Sellergren
Caroline Rickman
Lillian Greenfield
Dorothy May

Vagabond King (revival)

Jane Carroll, prima donna

Gondoliers (revival)

Celia Branz

Bachelor Father (on tour)

Joan Ruth

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Beatrice Belkin	Leonora Cori
Devora Nadworney	Georgia Standing
Frances Sebel	Mae Haft
Gertrude Wieder	Robert Moody
Colette D'Arville	Berta Winchell
Wilma Miller	Pearl Dorini
Celia Branz	Rosemary Cameron
Mary Craig	Dorothy Miller

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Betty Poulus	Wilma Miller
Ethel Louise Wright	Louise Scheerer
Celia Branz	Lois Hood
Dorothy Miller	Elizabeth Biro
Dorothy Githens	Rosemary Cameron
Maude Runyan	

Capitol Theatre

Aileen Clark Ruth Hearin

Paramount Theatre

Rosemary Cameron
Leonora Cori
Antoinette LaFarge

TALKING PICTURES

Universal

Sidney Fox

Pathe

Frances Upton

BAND CONCERTS

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Beatrice Belkin
Patricia O'Connell
Rosalie Wolfe

U. S. Army Band

Patricia O'Connell

Seuffert's Concert Band

Lois Hood

GLEE CLUBS AND ORATORIO

Devora Nadworney
Mary Craig

RADIO

Cities Service—Jessica Dragonette
Palmolive Hour—Celia Branz, Dorothy Miller, Frances Paperte
Thru the Opera Glass—Rosalie Wolfe, Beatrice Belkin, Celia Branz, Devora Nadworney, Amy Goldsmith
Fuller Brush—Mabel Jackson
Victor Hour—Celia Branz
Valspar Hour—Aileen Clark
Chase & Sanborn Hour—Liebling trio—Hazel Glen, Ethel Louise Wright, Jeanne Houtz
Eastman Kodak—Celia Branz
Jack Frost Hour—Celia Branz
Halsey Stuart Playhouse—Marie Bowmann, Isabelle Henderson, Sue Read
Shell Oil—Wilma Miller, Frances Sebel, Gertrude Wieder
Mobiloil—Beatrice Belkin, Celia Branz, Viola Philo
Collier's Hour—Sue Read
True Story Hour—Sue Read
Lux Hour—Sue Read
Camel Hour—Robert Moody
Traveler's Insurance Co. (Hartford)—Amy Goldsmith, Sadie Yellen

FESTIVALS

Cleveland Festival

Anne Roselle Helen Eisler

Worcester Festival

Beatrice Belkin

Maine Festival

Devora Nadworney Wilma Miller
Patricia O'Connell Paul Cadieux

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Rabaud's Marouf Opens Los Angeles Opera Season

Eighth Year Opens Auspiciously With Huge Civic Auditorium Well Filled—List of Guarantors and Season Ticket Holders Larger Than Before

LOS ANGELES, CAL.—The eighth season of the Los Angeles Grand Opera Association opened before a large audience on Friday evening, October 2, Henri Rabaud's Marouf finding also its first local hearing. Though there was a less colorful gathering, fewer brilliantly modish gowns, less jewelry, the large Shrine Civic Auditorium, seating 6,500 persons, was well filled. Thanks to Mario Chamlee in the tenor title role, and Yvonne Gall, soprano, as the princess, a fine pace was set for the opera-comedy.

Though Los Angeles does not possess an operatic stock company, the community commands a triple nucleus in the locally recruited chorus, many of the members having participated season after season. Enrollment of the major portion of the Philharmonic Orchestra, including practically all the principal players from Concertmaster Sylvain Noack down, further makes for a certain artistic permanency of this organization, while finally the well-routined Ernest Belcher ballet added conspicuously to the success of the double-premiere.

Following the example of certain German inter-city theater enterprises serving two or more nearby communities with the same repertoire and roster of artists, the Los Angeles Opera Association functions on a cooperative inter-city method, booking artists jointly with a sister organization. The same scenery is used and part of the chorus from one city augments that of the other, young singers in that department thus gaining added experience. This applies also to those budding "stars," Californians all, some advanced from chorus ranks, others engaged outright, on ground of talent. The Los Angeles—as well as the slightly older organization in San Francisco, thus fill a double-function. Not only do they supply the respective communities with a high manifestation of lyric drama, but they develop also a generation of American opera principals, who should yield a harvest of talent benefiting the country and the country's composers. Irrespective of the problem of opera in English, this ideally practical by-product of creating opera jointly in the two metropolitan cities of the State, has done much to enlist public support for the annual undertaking. The inter-city plan was the idea of Gaetano Merola, whose executive and artistic marshalling of resources fits him unusually well for the position of director-general in charge of the San Francisco and Los Angeles seasons. Though certain production expenses and outlay for permanent acquisitions, such as costumes and scenery are shared between the two inter-city organizations, each is individually responsible for the local budget, local guarantors and ticket sales.

In this connection it is interesting and gratifying to record that prior to the season just begun more new guarantor logholders and season ticket purchasers have been signed than during any, recent season. Though stock-market conditions have caused the disappearance of well-known "perennial" names, new opera converts have filled the gaps and this speaks well for the musical future of Los Angeles. Excellent work in planning and directing the financial campaign has been accomplished by Guernsey Newlin, president of the Los Angeles Grand Opera Association.

Just as San Francisco and Los Angeles gain along pecuniary lines, by booking jointly principals from New York, Chicago

and European opera houses, Los Angeles particularly is benefitted by the fact that each cast already has attained a certain ensemble cohesion in the course of San Francisco presentations, by the time rehearsals are called for performances here.

For the same reason detailed accounts of the presentations at the Shrine would largely be but repetitions of reviews published already in the Musical Courier under a San Francisco date line. It is gratifying to record, however, that Mario Chamlee, as Marouf, won considerably more than a "home town" success. The Los Angeles artist gave a virtuosic delineation of the merry cobbler of Cairo, who marries the daughter of a sultan "and keeps his head." The tenor revealed brilliance and suavity of tone, infectious humor and fine agility as an actor. Mlle. Gall closely matched his portrayal, as a winsome and precocious and amorous daughter of the East. This was her first appearance here and judging from her reception, by no means her last. Due credit for general musical success must go to Maestro Wilfred Pelletier. Stage Manager Armando Agnini, from the Metropolitan Opera, who designed and supervised construction of sets in the local stage laboratory of inter-city company created pictures of a visual charm and oriental atmosphere that suggested the fairy-tale illustrations of a Rackham or Pogany.

Secondary and lesser roles had been assigned alike in both cities to Tudor Williams, Eva Atkinson, Louis D'Angelo, Eugenio Sandrini, Milla Picco, Marek Windheim, Ludovico Oliviero, Georges Simondet, Alexander Julian and John Radic. Mr. Williams, Los Angeles bass-baritone, proved an impressive Kadi.

At this writing only one more of the eight performances scheduled here had taken place, Wagner's Lohengrin, on October 5, Monday evening. Especially in the case of artists so distinguished in American opera annals such as Friedrich Schorr as Telramund, Maria Mueller as Elsa, no lengthy commentary is required. Schorr's delineation of the vice-regent of Brabant was especially noteworthy, as he does not suggest a brutal villain, who ruthlessly aims at the honor and life of his fair ward. He was a brave, genuinely fanatical warrior, misled by his wife Ortrud. The latter was sung and acted brilliantly and bitterly by Faina Petrova, Moscow mezzo-soprano. Maria Mueller's Elsa was "fair" indeed. But for a passing huskiness of voice Gottlieb Pistor, indeed, proved an ideal Knight of the Grail,

delighting ear and eye. He realized genuinely the ecstatic, heroic nature of the title-role. Thus it was a performance of the greater artistic momentousness as all four principals had never before appeared in Los Angeles. They were accorded good support by Louis D'Angelo as the king and Arnold Gabor as herald. Remarkable was the singing of the chorus and very distinct tributes from cast, orchestra players and public went to Kapellmeister Hans Blechschmidt formerly with the Hamburg Municipal Theater, and lately on the staff of the German Wagnerian Opera Company. He conducted forcefully and poetically, so that his Tannhäuser and Meistersinger readings may be anticipated keenly. B. D. U.

Oberlin Conservatory Catalog Issued

One of the oldest music schools in America is the Oberlin Conservatory of Music, whose history is closely interwoven with the development of music in the United States. The annual catalog, announcing the opening of the collegiate year, gives salient facts concerning the school which is headed by Frank H. Shaw as director and dean.

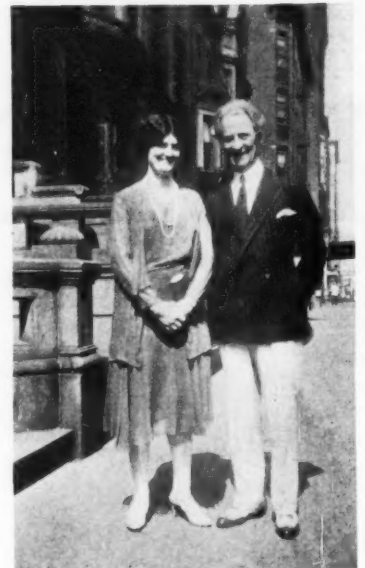
The director has surrounded himself with a competent faculty of men and women and only two new teachers have been added this season—Miriam Peabody and Russell Broughton. Two teachers, away last year on leave of absence, returned to resume duties when the school opened on September 24—Mary Umstead Bennett, professor of piano-forte, and Frederick August Goerner, professor of violoncello. Charles Henry Adams, professor of singing, and Margaret Jones Adams, associate professor of singing, will be on leave of absence during the second semester. Many of the teachers will, as heretofore, appear in recital and concert throughout the season.

The annual catalog of the Oberlin Conservatory of Music, which is an integral part of Oberlin College, is attractive. The information it contains is instructive not only to those contemplating studying at the school, but also to educators and laymen.

R. R. Witte Returns

Roland R. Witte, of Kansas City, returned to his office there recently after a vacation of five months in the mountains of Idaho during which time he took his first leave of absence from business since he became a concert manager fourteen years ago. Mr. Witte will make announcement shortly of his list of attractions for the current season, which will probably include another tour of the Tipica Orchestra.

BUSY TEACHERS



YEATMAN GRIFFITH, vocal pedagogue, and Mrs. La Ruba Henderson, soprano and vocal teacher of Friends University, Wichita, Kan., who attended the Yeatman Griffith vocal master classes in New York last summer. The above snapshot was taken in front of the maestro's New York City studios which re-opened September 15 with a heavily booked schedule.

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World Festival of Music for Cleveland

CLEVELAND, OHIO.—Plans are being discussed to bring to the Cleveland Stadium and its Public Hall a comprehensive and representative music festival of international character during the week of June, 1932. According to an announcement yesterday by Senator James J. Davis of Pennsylvania, director general of the Loyal Order of Moose, arrangements have been brought to a successful close with City Manager Daniel E. Morgan for the use of the hall and stadium.

Giacomo Bernardi is providing a series of diverse attractions: Ted Shawn and his troupe, Harold Kreutzberg and his German dancers, and Walter Gieseking, assisted by the Cleveland soprano, Harriet Eells.

The first meeting of the manuscript section of the Fortnightly Musical Club for the current season was held October 4 in the William Wheeler Studio. Carleton Bullis spoke on the new way of studying harmony, and there was a miscellaneous program of manuscript music by local composers.

Edwin Arthur Kraft gave his initial monthly organ recital October 5 at Trinity Cathedral. Mr. Kraft can always be relied upon for interesting material in his concerts; his choice of the two chorale preludes of Max Reger was especially commendable and causes us to regret the neglect to which

this prolific genius is subjected by our American conductors of symphony orchestras. As far as memory serves, Max Reger has never been presented to our symphony audience and even Gustav Mahler shall have one of his nine symphonies performed for the first time during this, the fourteenth season of our regular symphony orchestra concerts. It seems, the organists have started the ball rolling. Albert Riemenschneider, director of music at Baldwin Wallace College of Music, gave his first recital October 4, in Fanny Nast Gamble Auditorium. His program, too, was one of taste and interest, ranging from Bach through Schumann, Liszt and Reger to Rogers and Widor.

At the Museum of Art Arthur Quimby, curator of musical arts, gave the first of his Sunday afternoon organ recitals, to be repeated every Sunday during the month of October. His program opened with the D minor Toccata and Fugue of Johann Sebastian Bach, and also works by Schumann, Albeniz, Vienne, Tournemire and Sowerby.

Edgar Rose introduced two talented young pianists in the second of his evening musicals on October 5. Sadie Levin and Elsie Walter presented a list of works for two pianos, giving evidence of serious study and demonstrating a facile technic throughout the program of exacting calibre. R. H. W.

Interesting Ballets to Open Pro Arte Season

HAVANA, CUBA.—The Pro-Arte Musical Society is preparing for its season, which will begin in November and close in May.

Official opening of the season will be with two ballets executed by the pupils of the classical dance courses, which under the direction of Nicolas Yavorski, have been going on through the summer. These courses are attended by over 150 pupils, small and grown girls, belonging to the most distinguished Cuban families. Among them is a group of American girls resident in Havana.

At the beginning of November, the ballet, La Belle au Bois Dormant, by Tchaikowsky, will be presented, the small girls taking part, and The Night of Walpurgis, from Faust by Gounod, will be performed by the older girls.

On November 24 and 26 the Society is to offer Lily Pons, coloratura, and afterwards Bartlett and Robertson (two pianos, Lawrence Tibbett, Goldsand, the Barrere Little Symphony, Ruth Page, Milstein and Horowitz. Local artists are also scheduled for appearances as is the case every year.

Pro-Arte Musical founded and directed by a group of Cuban ladies is absolutely a private society. No seats are for sale and passes are exclusively extended to non-residents sponsored by a member of the organization. The president is Oria V. de Albarra, who is assisted by Laura Rayner de Alonso, treasurer, and Lizzie Morales de Batet, secretary. The governing board is composed of seventeen women. A.

Thompson Stone Ends Vacation

Thompson Stone has returned to Boston from his log cabin on Casco Bay, Me., where he has been building the programs for the organizations of which he is conductor. These include the People's Symphony Orchestra, the Handel and Haydn Society, the

Apollo Club of Boston, and the New Bedford Chorists. During the early part of the summer Mr. Stone conducted rehearsals and concerts at the summer school of the University of Iowa.

The People's Symphony Orchestra of seventy players has begun rehearsals, and gives its first concert October 18. The program comprises the ballet suite of Rameau-Mottl; Beethoven's third symphony; Liszt's piano concerto in A, and Chabrier's Espana. Heinrich Gebhard is the soloist.

Stokowski, Reiner and Goossens to Conduct Philadelphia Opera

The Philadelphia Grand Opera Company's season of twenty performances will be conducted by Leopold Stokowski, Fritz Reiner and Eugene Goossens. Included in Mr. Stokowski's schedule will be the company's presentation at the Metropolitan Opera House, New York, of Alban Berg's Wozzeck, November 24. As will be remembered, this opera was given its American premiere by the Philadelphia Grand Opera Company in Philadelphia last March, and it will be repeated there on November 19. Mr. Reiner is familiar to Philadelphia as an orchestra conductor. As an opera conductor he has served eight years in Dresden and also in Berlin, Vienna, Hamburg, Rome, Barcelona and in South America. Mr. Goossens is also a conductor in both the orchestral and operatic fields. He has conducted opera at Covent Garden, London, and elsewhere in Europe. The American premiere of his opera, Judith, was given two years ago by the Philadelphia Grand Opera Company, the composer directing.

Three operas in this season's repertoire will be sung in English. They are Puccini's Gianni Schicchi; Wolf-Ferrari's Secret of Suzanne, in which Nelson Eddy will be heard; and Humperdinck's Hansel and Gretel. Special translations of these librettos have been prepared.

Luyster Gives Lecture-Recital

Wilbur A. Luyster, vocal teacher of New York, emphasizes the importance to a singer of sight reading. "There are untold numbers of disappointed and discouraged students," says Mr. Luyster, "who, after much study and experience, have decided that it is useless to proceed. It is a perfectly natural feeling for any singer to have who, after being praised for his singing at various auditions, is told, 'We are sorry but we must have readers.'"

For the benefit of such vocalists, Mr. Luyster gave a lecture-recital with illustrations at his studio, October 5. The various phases and the need for training in sight reading were discussed. Mr. Luyster, who has specialized in this branch of music, is a representative of the Galin-Paris-Chevé Method. He was connected for eight years with the Metropolitan Opera Company as a teacher, and has taught in the Society of the Friends of Music, New York College of Music, and the Brooklyn Institute of Arts and Sciences.

Curtis Institute Concert Series Starts

The series of annual concerts given under the auspices of the Curtis Institute of Music opened on October 10 with a concert at the Westtown School, Westtown, Pa. The participants were Jorge Bolet, pianist; Margaret Codd, soprano; Iso Briselli, violinist; and Earl Fox, accompanist. Concerts scheduled to date include three appearances at the University of Delaware, two at Western Maryland College, two at

Marywood School, Scranton, two at the George School, and a second concert at the Westtown School.

Mannes School Has Eminent Faculty

Paul Stassevitch, violinist, and Frank Sheridan, pianist, again teach exclusively at the Mannes School this season. In the piano department faculty are Howard Brockway, Warren Case, Marion Cassell, Simeon Rumschisky, Newton Swift, and Ralph Wolfe among the twenty-four teachers; and in the violin department, Seraphin Albisser, Harold Berkley, Alix Young Maruchess, David Mannes, on the violin faculty of eight. Lieff Rosanoff and Edith Otis are cello instructors. In the singing department are Frank Bibb, Adrienne von Ende, and Otilie Schilling. Theory is under Dr. Weisse and Newton Swift; and solfège, which is an important part of the school's work, has a faculty of sixteen teachers, of whom Muriel Bradford and Mary Flanner have charge of adult classes. Orchestras are directed by Mr. Stassevitch, who also conducts some of the chamber music classes, with Mrs. Maruchess and Wolfe Wolfsohn. History of music lectures will be given by Harvey Officer, and James Sorber is teacher of diction.

The school's comprehensive course in theory, including solfège, keyboard musicianship, theory and composition, is open to students taking lessons elsewhere.

The Stradivarius Quartet gives a series of chamber music concerts at the school, with explanatory talks by Leopold Mannes. Owing to a European tour, the quartet can give only three concerts in the series for which the dates are November 8, November 22, and December 6.

Ganz and National Chamber Orchestra to Play in Albany

Rudolph Ganz and his National Chamber Orchestra will visit Albany on October 21 to open the annual concert series of the Albany Civic Music Association.

Mr. Ganz will assume the double role of conductor and piano soloist. Several compositions of the classic school which have not hitherto been performed in Albany are promised for the concert, and Mr. Ganz will also introduce a new composition by Dr. Wesley LaViolette, Chicago pedagogue and composer.

Huber Seeks Negro Composers

Frederick R. Huber, municipal director of music, Baltimore, is seeking manuscripts of Baltimore Negro composers for review. If these works are found suitable, they will be performed by the municipal Negro chorus of 100 mixed voices or the Colored Municipal Symphony Orchestra. The latter organization is under the direction of Charles L. Harris, who is also conductor of the Colored City Band. Two concerts are planned for the colored orchestra this season, one with the chorus.

Stratton for Brooklyn

Charles Stratton's concert season begins in Brooklyn on November 10 at the Chamaine Society. The tenor will also make a short tour through the New England states later in the year.

Grace Hofheimer Resigns

Grace Hofheimer has resigned from the Students and Teachers Advisory Council and has severed all connection with their organization.

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BACK AT WORK



ANTONIO LORA,
pianist, composer and teacher, recently returned from his annual summer visit to Europe. He spent one month in Cortach Castle in Kiriemuir, Scotland. After his sojourn in Scotland, Mr. Lora went to Paris for two weeks and then sailed for home. He is now teaching at his New York studios.

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By ALFRED HUMAN

Letters and Questions should be addressed to the Radio Editor

In the meanwhile let our vocal teachers take the politicians in hand. As long as broadcasting is in the inescapable routine of every American public officer of consequence it seems reasonable to expect our statesmen to take radio seriously.



HENRY A. BELLOW'S,
Columbia's new vice-president.

The first requisite of broadcasting is a well-controlled, pleasant voice. Too many of our public officials lack this voice. Obviously it is time for the vocal instructors to lend their services.

There's Mr. Coolidge. Our ex-President delivered a life insurance lecture last week and again demonstrated that the

White House needs a vocal coach. To be sure, Mr. Coolidge's speaking voice is a bit better than it was but it must be recorded that it lacks resonance and nuance. We do not mind the Coolidge locutions. We

warmly applaud this early folk tang, the noble accent of upper New England.

We prefer the Coolidge voice to that of most Oxford lecturers. Where is the Oxford man, we ask, who can pronounce "cow" in three syllables?

Only a finicky critic could scoff at such national virtues of tone-production and enunciation. But we can seriously point out that sectionalized peculiarities of speech may have a far-reaching musical and political effect.

A Southerner, for example, will find himself vaguely disturbed at a Yankee-flavored radio speech. A Down Easter might find some bit of objection in the radio oration of a Mobile, Alabama, statesman. The Westerner smiles at the raciness of the Mid-Western speaker. And so on.

Dialects, then, tend to sectionalize a nation. Also, to desensitize the aural sense. France has one standard of spoken, musical French; Italy, Germany and other countries also aspire to the single standard in their national forums.

President Hoover's radio talks are wooden but what they lack in animation they make up in clearness. You recognize the accents of the cultivated man of business. With a few courses of lessons in breathing and flexibility of intonation, the President would be acceptable as a public speaker to our vocal teachers.

Our stars of the defunct silent movies hied themselves to the vocal studios to save their careers when the talking pictures arrived. Many of our statesmen could do worse than follow the example.

The voice with the music in it will carry many an American election in the future.

Hanson Will Conduct First of Good Will Concerts

Under the joint sponsorship of the Oberlander Trust of the Carl Schurz Memorial Foundation for the promotion of interna-

tional good will, the Eastman School of Music of the University of Rochester and the National Broadcasting Company, there will be an international broadcast of a program of American music, made and conducted by Dr. Howard Hanson and played by the Rochester Civic Orchestra, on October 23. The program will be given in Kilbourn Hall, Rochester, and broadcast from station WHAM.

Dr. Hanson was one of a group of Americans chosen by the Oberlander Trust to visit Germany and Austria for the purpose of fostering a closer and more sympathetic understanding. Dr. Hanson's sphere of activity will, of course, be that of music and he will both conduct prominent orchestras in programs of American music and gather in Germany and Austria music to be used on programs to be performed after his return. The music education of Germany and Austria will likewise be one of research for Dr. Hanson.

The international broadcast of American music on October 23 is a forerunner of the project of the Oberlander Trust in which under Dr. Hanson's initiative the National Broadcasting Company and the Eastman School will co-operate. The program has been selected under motive to include representative works of Bernard Wagenaar, Leo Sowerby, Herbert Elwell and Howard Hanson.

The Rochester Philharmonic Orchestra will also be heard on November 13 and 20; December 4; January 8, 15 and 29, 1932, and February 5, 19 and 26 from 3:15 to 4:00 P. M., E. S. T., from the Eastman Theater in Rochester, under the direction of other conductors, including Henry Hadley, Guy Fraser Harrison, Fritz Reiner, Issaye Dobrowen, Vladimir Golschmann and Bernardino Molinari. Of the broadcasts arranged Reiner will direct three, Molinari two, and the other conductors one each.



HOWARD HANSON

Oberlin Conservatory Presenting Program Every Week

The Oberlin, Ohio, Conservatory of Music will give a six months' series of weekly radio programs through radio station WHK, Cleveland. The length of the program will be half an hour the first Monday of each month, and fifteen minutes the three succeeding Mondays.

The first program of the series took place October 5, at 10:30 P. M. It was presented by four members of the faculty, David Moyer, pianist; Reber Johnson, violinist; Bruce Benjamin, tenor, and Axel Skjerne, accompanist. Features of the program were the Chopin Scherzo in B minor, played by Mr. Moyer; the Dvorak-Kreisler Slavonic Dance in G minor, and the Schubert Ave Maria, with violin obbligato.

Members of the Conservatory faculty and student organizations have made a number of radio appearances in the past, but this is the most ambitious series that the Conservatory as an institution has tried. According to Frank H. Shaw, director, "The radio program this winter is frankly an experiment, both for WHK and for us. We are glad to make the experiment, however, and believe, that on our side at least, it is going to be instructive and interesting."

The programs, under the direction of Mr. Shaw, will present both faculty members and students in solo as well as ensemble numbers. The a cappella choir will be heard in at least two programs. The usual hour is expected to be 10:30 P. M., Eastern Standard Time.

Leon Carson, tenor, who well understands the subtleties of the broadcast, presented the M'Appari aria from Martha and four other numbers over WGBS Tuesday. Mr. Carson's enunciation was clear without being exaggerated and his lyric voice came over smoothly and soothingly.

Donald Pirnie and Daniel Wolf broadcast over the television station WGBS on October 4. Mr. Wolf's Iris was one of the features of the program. Mr. Pirnie is at present singing at the First M. E. Church of New Rochelle, where Philip James is the organist.

The New York City finals of the Atwater Kent National Radio Contest was broadcast over Station WEAJ October 5, with the audition in charge of Euphemia Blunt, local chairman who was appointed by Mrs. Yeatman Griffith, eastern New York state chairman. The winners, who will represent New York City in the state audition, are Helen Wesser, coloratura soprano, and Raymond Heatherton, baritone. Herman Schaad, George Fergusson, Ralph Errolle, Frederic Jaegel and Kendall Mussey acted as judges.

WOR will broadcast the New Jersey State Finals of the Fifth National Radio

CANNOT SUPPLANT CONCERTS, SAYS WALTER DAMROSCH

Six million school pupils are expected to follow Dr. Walter Damrosch's music appreciation hour every



Walter Damrosch

Friday morning at 11 a. m., New York time, over the WJZ and WEAJ networks. Dr. Damrosch made this prediction recently at his first broadcast of the season, inaugurating his fourth annual music appreciation hour. Four years ago, he said, 1,500,000 auditors heard the concerts.

"All this appreciation of music by the young should in time make America an intensely musical nation," said Dr. Damrosch. "When these children leave school they will have become either singers or instrumentalists of considerable ability, or young people capable of an intense musical appreciation. I am happy that radio has permitted me to do something in the way of bringing it about."

"Broadcasting, however, will never supplant the concert stage, even though radio appears to be an indispensable factor of American life. Intelligent radio listeners should pick out something interesting from the published broadcast programs, tune it in, and listen attentively. Radio should never be made something to fill in while the family plays bridge."

Audition for singers held by the Atwater Kent Foundation, Saturday, October 17, from 7:30 to 9 P. M. Alfred J. McCosker, managing director of WOR, has been appointed state manager for New Jersey and Mrs. Fred Jones Rankin of East Orange is state chairman. About twenty-four singers will be eligible for the state audition.

Pangrac Artist Engaged for Radio

Helen Dlouhy, artist pupil of the Pangrac Studios, New York, has been signed for the period of one year for weekly appearances over the radio network of the National Broadcasting Company. Miss Dlouhy continues as soprano at St. Joseph's Church, Morningside Heights, New York, and as a member of the Pangrac A Cappella Ensemble.

Frank Mason Becomes a V.-P. of the NBC

Frank Mason has just been elected a vice-president of the National Broadcasting Company. Mr. Mason was formerly president and general manager of the International News Service.

Mannheimer at Bournemouth

Frank Mannheimer, American pianist, during his tour of England this fall, will appear as soloist for the third consecutive year with the Bournemouth Orchestra under Sir Dan Godfrey. Mr. Mannheimer played Mozart's C minor concerto with this organization last year, and there has been a special request for him to repeat this performance this season. On the former occasion a critic wrote, "Apart from a tone of limp quality, clear, intelligent phrasing and extreme neatness of execution, there is in Mr. Mannheimer's playing an indefinable charm. The rendering was such a one as Mozart himself would have desired."

New York to Hear Philadelphia Orchestra, October 20

The Philadelphia Orchestra, under the direction of Leopold Stokowski, gives its first New York concert in this season's series on October 20 at Carnegie Hall. Compositions by Weber, Schubert, Wagner and Strauss will be played.

Iturbi Recital Postponed

Due to conflicting out-of-town engagements Jose Iturbi's first concert this season, originally announced for October 30 at Carnegie Hall, New York, is postponed until the end of November. The exact date will be announced shortly. Tickets bought for the October recital can be exchanged for the ones in November.

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"... a recitalist who has a personality and an intellect."—New York Times, March 29, 1931.

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Cincinnati Orchestra's Bill of Health

[Editor's Note: A New York daily having recently published an item which intimated that Cincinnati Orchestra prospects for the season are not all too bright, the Musical Courier inquired into the truth of the matter. The following letter from the manager of the Cincinnati Orchestra should set all such rumors at rest.]

Cincinnati, October 10, 1931.

Editor, Musical Courier:

"I am glad to be given the opportunity offered in your letter of October 1 to correct the erroneous impression which has gotten abroad regarding the situation of the Cincinnati Symphony Orchestra.

"It is a little difficult in a brief verbal exposition to let people see just how the Cincinnati Symphony Orchestra is situated, but if that could be done, it would show them that our orchestra is in an unusually fortunate position, instead of the opposite.

"The orchestra is now one of the major enterprises of the Cincinnati Institute of Fine Arts, and a knowledge of the organization and operation of the Institute is almost necessary to a proper understanding of the orchestra situation. (It should clarify matters to go over the enclosed review and statement of the trustees of the institute, which is just off the press. I have underlined certain passages of this report which are exceptionally illuminating.)

I particularly want to call attention to the following facts: The Cincinnati Orchestra commands the income from a cash endowment of four million dollars (three and one-half millions, Institute of Fine Arts Endowment; and one-half million, old orchestra endowment). The income from one and one-half millions of this may not be expended legally for any other purpose than the support of a Cincinnati Symphony Orchestra and/or orchestra concerts. Thus if the orchestra were to be disbanded and no concerts given, this income would pile up in the Institute account with no place to spend it. All of which certainly does not argue the likelihood of an early cessation of orchestra activities.

Regarding the inference that sums pledged for support of the orchestra have not been paid in, I can only say that this is very evidently a careless misunderstanding of the statement on page 8 of the Institute report,

to the effect that only sixty per cent. of the endowment pledges have been paid up to the present. It should have been added that with the exception of a negligible sum, the remaining forty per cent. was not yet due to be paid in. The \$56,000 which is past due constitutes only two per cent. of the total subscriptions, which I think establishes a remarkable record. Of the remaining thirty-eight per cent. less than one-third became due on October 1, 1931, and the balance will not be due until October 1, 1932. We do not expect the total amount pledged, when ultimately liquidated, to show even as much as two per cent. shrinkage.

It is stated plainly in the report that sooner or later concert admissions must provide more revenue than in recent years. None of us has the slightest doubt that this is going to be possible to bring about. The new regime, which sees Eugene Goossens as musical director of the orchestra, gives every promise of starting the symphony orchestra on the upward path financially as well as artistically. In the face of the severest economic depression we have ever known, our season subscriptions to the orchestra concerts exceed the total of last season, which augurs exceedingly well according to our notion.

I am also enclosing copies of prospectus for our three formal series. The symphony concerts are to be twenty per cent. more in number than in any former season in our history, and in addition we are resuming the popular concerts which were suspended in 1929. We will play seven concerts on tour but the reason we will not play more than that is because local schedules permit the orchestra to be away from Cincinnati only one full week during the season.

In short, we are all happier over the orchestra situation than we have been in a long time, and we will be glad to have people know it.

Very sincerely yours,

STUART M. THOMPSON,

Manager.

National Orchestral Association Rehearsing

One hundred and sixteen post graduate music students faced Leon Barzin, conductor and musical director of the National Or-

chestral Association at the first rehearsal of the training orchestra in Carnegie Hall, New York, on October 5. All departments of the orchestra were filled to overflowing. The students who have been selected from hundreds of applicants were required to pass a most rigid audition. Under the direction of Leon Barzin, the orchestra of the Association will give the first of a series of eight concerts in Carnegie Hall on October 27. The soloist on this occasion will be the eminent pianist, Carl Friedberg. He has selected the Schumann A minor concerto to play with the orchestra.

A symphonic work by the American composer, Elliot Schenck, entitled *In a Withered Garden*, will also be presented. The other numbers comprising the program will be the *Anacreon* overture of Cherubini and César Franck's *Symphony in D minor*.

National Opera Club Resumes

The October 8 meeting of the National Opera Club, Baroness von Klenner, president, at the A. W. A. clubhouse, New York, had as subject American Music, vocally and instrumentally illustrated. Pauline Winslow's songs for soprano were well sung by Grace Leonard, who has an excellent voice, tenor songs (Winslow) were ably rendered by Lloyd Morse, both singers uniting in her *Only One Hour*. The baritone Joseph C. Ames completed the Winslow list by singing *My Little Kingdom*, a march song of effective sort, with the composer at the piano. Harold Morris, pianist-composer, and Loris Gratke, violinist, played the former's sonata for piano and violin, a work of modernistic tendencies, with fleeting melody-passages; their ensemble-work was admirable. American Music—Whence—Whither? was the subject of Harry Barnhart's talk, which interested everyone.

Honor guests were introduced, each saying a few words; they were Mmes. Etta Hamil-

TO GIVE NEW YORK RECITAL



RICHARD CROOKS,
tenor, will give his first Town Hall New York, recital for the season 1931-32 on Sunday evening, October 18.

ton Morris, John McClure Chase, Theo. M. Hardy, Daniel P. Duffie and Marguerite Potter.

Baroness von Klenner made announcements of general interest, among these naming the newly formed National Opera Club Chorus (mixed voices), to be conducted by Mrs. Ellinwood, also calling attention to the Metropolitan Opera subscriptions for members at reduced rates.

The next meeting of the club, November 5, will feature Opera.

SEVERIN EISENBERGER

playing at the Library of Congress, October 18th, and
with the Cleveland Symphony Orchestra,
November 26th-28th

uses THE BALDWIN PIANO

New York newspapers commented as follows on
Mr. Eisenberger's recent New York performance:

"Those who were not at the recital yesterday missed some of the most satisfying playing likely to be heard this season."
—Times

"Dazzling . . . masterly"
—American

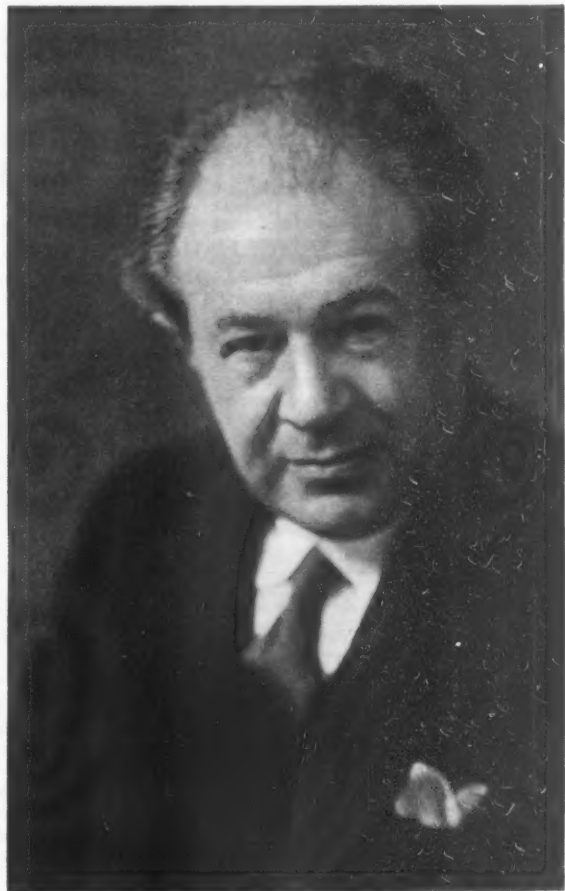
"An interpreter of lofty vision and an executant of high rank . . . a poetic spirit and heroic conception of the first order that made his performance intensely interesting."
—Sun

"One of the most distinguished piano recitals of the year."

—World-Telegram

"For almost two hours the audience sat spellbound and left the hall avid for encores . . . To describe the heights to which he arose in Beethoven's C Minor Sonata would take a poet's pen . . . In the great line of Rosenthal and d'Albert."

—Herald-Tribune



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Stock Announces Novelties for Chicago Symphony Programs

To Present First American Performance of a Symphony by Pierre Ferraud, Also a Debussy Number New to Chicago—Concerts and Recitals Begin—College and Conservatory Notes

CHICAGO.—Dr. Frederick Stock returned from Europe this year with a less number of novelties for Chicago Symphony Orchestra programs than any other season, stating that there are but few interesting new symphonic works to be found. He has, however, listed several for this season's programs, the first of which will be presented at the second regular pair of concerts, October 22 and 23. This will be the first American performance of a symphony by Pierre Ferraud, a French composer unknown in Chicago. At these concerts also a Debussy number, new to Chicago, is to be played by the soloist, José Iturbi. This will be that French composer's *Pièce de Concert*. Also there will be presented for the first time here the fourth symphony of Max Trapp of Berlin; Music for Orchestra by Volkmar Andrea, a Swiss composer; and Ottorino Respighi's orchestral transcription of five of Rachmaninoff's preludes for piano.

Among the new scores by American composers are included a symphonic poem entitled *Jungles* by Werner Josten; a symphony by Aaron Copland; a *Scherzo Capriccioso* by Sam Barlow.

That list is the extent of the contemporary works Dr. Stock has so far scheduled for the season. He also purposes a Handel revival, in view of the bicentennial of Joseph Handel's birth, including a number of that master's works in the repertory during the season. Three of the numbers have only recently been discovered in England—one, a symphony, another, a concertante for oboe, clarinet, bassoon and horn, with orchestra, and the third a set of twelve German dances for orchestra.

ARTHUR DUNHAM BEGINS LOOP ORGAN RECITALS

Arthur Dunham begins his series of loop organ recitals at the Methodist Temple, October 18. The Chicago composer and organist has scheduled six of these Friday noon recitals, during which he will play a number of his own compositions as well as those of the old masters and contemporary composers. These programs are the gift of George W. Dixon and Mrs. William W. Dixon.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Ivan Doctoroff, pupil of Frantz Proschowski, is engaged as tenor with the DeWolfe Hopper Opera Company. He will have the tenor leads in all the DeWolfe Hopper Opera specialties.

The Linderman Players will present a program of two one-act plays for the Dunham Woman's Club on October 16.

Alvis Horn, pupil of Edward Collins, purposes a recital October 15 at the Ursuline Academy, Springfield, Ill.

The Children's Air Theater, under the direction of Viola Roth, of the Dramatic Art Department, will give programs every Saturday afternoon at four o'clock over station WMAQ. The first program will take place on October 20.

Robert Long, tenor and artist pupil of Graham Reed, appeared in recital before the Millard Avenue Woman's Club, October 2. Mr. Long can look forward to a continuance of recital, concert and radio engagements. He is also soloist with the Chicago North Shore Baptist Church and Temple Emanuel, Milwaukee, Wis.

YVONNE GALL'S CHICAGO RECITAL

Yvonne Gall's annual Chicago recital will be given under distinguished social auspices at the Studebaker Theater, November 1. She will have as patronesses Mrs. Rockefeller McCormick, Mrs. Wilhelm Ludwig Baum, Mrs. Ralph S. Greenlee, Mrs. Andrew Sher-

riff, Mrs. Frederick Haskell and Mrs. William Hamilton. Mlle. Gall has the unique distinction of being soprano of five grand opera companies—the Los Angeles, San Francisco, Ravinia, Paris Grand Opera and Paris Opera Comique. She has been a member of the Ravinia company for five consecutive seasons.

SENECA SALON RECITAL

Dr. Fery Lulek, baritone, gave the October second program for the Seneca Hotel Salon Recitals, with the assistance of Alexander Aster, pianist-accompanist. This recital was dedicated to Austria and the Consul-General of that country, Dr. Michael F. Gärten, and Dr. Irving E. Muskat, of A Century of Progress, were guests of honor.

ADOLPH PICK BEGINS TEACHING

Adolph Pick has begun his teaching with a large violin class. Mr. Pick, who came to Chicago only a few seasons ago, is a graduate of the State Conservatory in Prague and appeared as violinist and conductor throughout Europe. For many years he was head of the violin department in the Conservatory and conductor of the Symphony and Opera Orchestra of Berne, Switzerland. He came to America to be head of the violin department at Ithaca Conservatory, Ithaca, N. Y.

AMERICAN CONSERVATORY NOTES

Walter Merhoff, baritone, student of Karleton Hackett, and Luella Feiertag, soprano, student of Edoardo Sacerdote, have recently returned to the city after a summer season with the Thaviu Opera Company.

Verne Waldo Thompson, a former student of the American Conservatory, who is now director of the Punahou Music School, Honolulu, Hawaii, has recently been appointed musical director of radio station KGU. This is the oldest and largest broadcasting station in the territory of Hawaii. Mr. Thompson is supervising studio programs and direction of a large orchestra which appears regularly Sunday afternoons.

Pauline Stevens, soprano, artist-student of Edoardo Sacerdote, has recently completed a tour of the middle west with the Thaviu Band and Presentation Company. Samuel Thaviu, student of Mischa Mischakoff, is director of this company.

Robert S. Scanland, graduate of the American Conservatory and formerly a pupil of Allen Spencer, has been engaged as teacher of piano at the Michigan State Institute of Musical and Allied Arts, Lansing, Mich.

Carmen Siewert, pupil of Henriot Levy, who graduated from the Conservatory last spring, is teaching piano and theory at the State Teachers College, Kearney, Neb.

Mary Cook, formerly a pupil of Karleton Hackett and graduate of the Conservatory, is teaching singing at the State Teachers College for Women at Columbus, Miss.

JEANNETTE COX.

Felix Salmond to Give Recital

On the evening of October 23 at Town Hall, New York, Felix Salmond will give his first New York recital in two years.

The program will include the last two Beethoven sonatas for cello and piano, No. 14, in C major and No. 5, in D major (op. 102, Nos. 1 and 2). These sonatas are rarely programmed together and, with the exception of Mr. Salmond's performance of the D major at the concert of the Beethoven Association last spring, neither has been played in New York for a long time.

Mr. Salmond will also play the Ropartz sonata, No. 1 in G minor. As far as can be learned this will be the second performance in New York of this sonata. In 1918, Mr.

Salmond gave the first performance in London of this composition and also played it at its first performance in Amsterdam in 1921. Shorter pieces will make up the balance of the recital program.

National Music League Continues Concerts

As in former years, the National Music League and the directors of the Barbizon, New York, are cooperating in the presentation of young American artists, in a series of Sunday afternoon tea recitals, the first of which will take place on Sunday afternoon October 18, at 4.30 o'clock. Virginia and Mary Drane will be heard in a recital of music for two violins. In addition to these recitals, there will also be conducted a series of Tuesday evening concerts beginning on October 20. Artists of note and established reputation will be presented. Marion Selee, mezzo contralto, will be the first artist to be presented in an opera recital in costume.

Artists Everywhere

The Allied Arts Guild, in which Richard E. Parks is active, will cover vocal and instrumental music, including an operatic division.

Elsa Alsen has been engaged by the Pittsburgh, Pa., Symphony Society for its concert at Syria Mosque on November 8. Antonio Modarelli will be the conductor. The soprano will sing arias by Wagner and Weber and a Richard Strauss song.

Frederic Baer, baritone, has been engaged by the New York Liederkreis, for a performance of the title-role in Zöllner's *Columbus*, January 16, a direct outcome of his appearance with this society last season.

Harold Bauer has been elected president of the Friends of Music of Washington, D. C., an important amateur musical organization which holds its concerts in the Music Division of the Library of Congress.

The Cherniavsky Trio will play in Nashua, N. H., on December 16 directly after their New York recital at the Town Hall on December 14 and in connection with engagements in Maine.

Austin Conradi, pianist and faculty member of the Peabody Conservatory, Baltimore, is to give a recital, November 7, at Roanoke, Va.

Margaret Reed Dooley, mezzo-soprano, recently sang for an invited audience at her teacher's studio, Mme. Seebold's, a Schumann song, *When Love is Kind*, and an Italian aria. She is engaged for a recital by the Buffalo, N. Y., Chromatic Club, November 21.

Robert Goldsand, Viennese pianist, will give a recital in Elizabeth, N. J., on December 14. This engagement for the artist comes between his recitals in Norwalk, Conn., the day before, and Scranton, Pa., the day after.

Ida Haggerty-Snell, vocal and piano specialist, continues her New York teaching with a large class. Her studio recitals and musical matinees are features of her course of instruction.

Enice Howard, pianist, gave a recital at the New York Institute for the Education of the Blind on October 9. In addition to solos, Miss Howard was heard in two-piano numbers with Rudolph Gruen.

Sylvia Lent will give a recital in Petersburg, Va., February 12, Lincoln's Birthday, shortly after her program in Washington, D. C., February 2. The violinist will be heard on the Columbia Concerts Hour over Station WABC on November 11.

Charles Maduro's *Scherzo Espagnol* and *Rhapsodie Espagnole* will be played by the Manhattan Symphony Orchestra, Henry Hadley, conductor, at the opening concert of this season, November 16, in the concert auditorium of the Hotel St. George, Brooklyn.

Hanson-Stokes Opera Nearly Ready

Late news has it that the opera, *Merry Mount* (music by Dr. Howard Hanson, libretto by Richard L. Stokes), to be produced 1932-33 at the Metropolitan is nearly completed, only the final scene and the orchestration remaining to be done.

The Music-Education Studios, Misses Gibbs and Hopkins, directors, include courses in music, art, dramatics, languages, and dancing. Daily work with children, even with those of the pre-school age, is found advisable and successful. Concerted work in singing, at the piano, and with other instruments, lead to recitals before parents and friends. An encouraging registration marks the removal to their new address.

Claudia Muzio and Cornelius Van Vliet will appear in Washington at the Mayflower Hotel Morning Musicales on January 29.

Edith Nichols, soprano, New York representative of the Lilli Lehmann method, recently gave the song cycle, *Die Winterreise*, at the Klamroth Studio, New York. A local newspaper mentioned her "rare art of interpretation, intelligent singing and warm, full tones."

Fred Patton, bass-baritone, includes among his season's engagements two appearances with the New York University Chorus, Dr. Hollis Dann, conductor. The first of these is in *The Messiah* at Wana-maker Auditorium, New York, January 8; the second in the *Verdi Requiem* at Carnegie Hall, New York, April 30.

May Peterson will sing at the Plaza Artistic Morning, New York City, of December 10.

Clara Rabinovitch, following her annual custom, will be heard in a Town Hall, New York City, piano recital on October 31.

Hunter Sawyer, tenor, artist-pupil of Caroline Lowe and soloist in the Fourteenth C. S. Church, sang *I Love to Tell the Story*, October 4. Gladys Olsson Macry played the accompaniment.

Elliott Schenck's tone poem, *In a With-ered Garden*, will have the first New York performance on the afternoon of October 29 by the National Symphony Orchestra. It has been played by the Boston, Chicago, Baltimore symphony orchestras.

The School of Musicianship for Singers, Anna E. Ziegler, president, calls special attention to its intention to present operatic scenes with chorus. To that end she invites young singers to communicate with her at the Barbizon-Plaza Hotel, New York.

William Simmons, baritone, has returned to New York after a summer at Woodstock, N. Y.

Margaret Sturm, organist, substituted during the summer at a Hollis, L. I., church.

The Washington Heights Community Club, Mrs. Edmund W. Kingsland, founder-president, announces a series of musical-literary afternoons, on the last Monday of every month, beginning October 26. Soloists and leading literary people will be heard.

Pauline Winslow, poet-composer, is an exhibitor at the Arts and Industries Exposition, Astor Hotel, New York, which began September 30 and continues for one week. Miss Winslow is demonstrating her latest songs at the Muse Publishing Company booth; several artists are to sing request numbers.

Szigeti Arrives

Joseph Szigeti arrived October 9 from Europe for his sixth American tour. With him was his accompanist, Prince Nikita de Magaloff. The Hungarian violinist left immediately for the Pacific Coast where he plays the Beethoven Concerto with the San Francisco Symphony Orchestra under Issai Dobrowen on October 16 and 18. This is followed by recitals in Berkeley, Carmel, and Santa Barbara, Cal. Among other engagements he will fill before going abroad again on December 26 are concerts in Lansing, Lawrence, Greenwich, Syracuse with the orchestra, Providence at Brown University, Milwaukee, Appleton at the Lawrence Conservatory of Music, Columbus, Indianapolis, Cincinnati, Omaha, Nashville at Ward-Belmont College, Newport News, and Buffalo.

Since leaving America last season Joseph Szigeti has toured the Far East, including China, Japan, and Java. On returning to Europe in January he is booked for a tour of England in the course of which he will play twenty-five concerts, including appearances with the orchestras of London, Liverpool, Manchester, and Glasgow. Later he will appear in a number of German cities, among them Berlin, Frankfurt, Essen, Hamburg, and Darmstadt, after which he will be heard in Paris, Copenhagen, Budapest, Vienna, and Prague.

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NOTES FROM COAST TO COAST

EL PASO, TEX.—Alfonso Ortiz Tirado, Mexican tenor, of Mexico City, gave a concert in Liberty Hall, El Paso, September 24, under the management of Mrs. Hallett Johnson. Dr. Tirado is a noted surgeon in his own country, as well as an opera singer, and sometimes acts as impresario for the National Opera Company.

After the concert in El Paso, a concert was arranged in the bull ring in Juarez, just across the river, at which there were three thousand people in attendance. This concert had all the "atmosphere" of a bull fight. The singer was ushered into the ring, at the head of a parade of automobiles decorated in gorgeous Spanish shawls, and occupied by one hundred of the prettiest young ladies of the Mexican colony, dressed in Spanish costume. The doctor sang in his "Charro" costume, which was the same costume worn by Caruso when he visited Mexico. Altogether this was a most unique concert.

H. J.

HOUSTON, TEX.—Winners in the local Atwater Kent audition for Houston, Tex., were Ruth Story, contralto, and Guy Smith, baritone. Miss Story has been a resident of Houston for the past year and is contralto soloist in the First Methodist Church. Mr. Smith is a regular member of the St. Paul's Church Choir and has been a resident of Houston for the last two years. There were twenty-seven contestants, fourteen of whom were male voices.

Corinne Dargan-Brooks, teacher of piano and accompanist, is beginning her twenty-third year as an instructor in piano. In these years of teaching Mrs. Brooks has found time to conduct psalter classes. Mrs. Brooks introduced this unique instrument into the state of Texas. Music lovers often hear what is known as The Brooks Psalter Seven, an ensemble of seven children playing upon the psalter. This class enjoys the distinction of being the second juvenile organization of that kind to be federated in the United States. Mrs. Brooks is organist at Temple Beth Israel and at Trinity Episcopal Church.

Among the Houston musicians returning from summer study in the East is Margaret Britton, assistant program director of radio station KTRH, which is associated with the Columbia Broadcasting System. A few years ago Miss Britton was awarded a scholarship with William S. Brady by the State Federation of Music Clubs of Texas. It was with Mr. Brady that Miss Britton again studied this summer. Beside her connection with the broadcast station Miss Britton is also director of the choir of the Central Presbyterian Church. The solo quartet of the choir is composed of Mrs. DeWitt Krahl, soprano; Clara Cook Gribble, contralto; S. J. Baxter, tenor, and D. D. Krahl, bass. Mrs. O. F. Bartine is organist.

The Houston Symphony Orchestra will present six concerts this season. This orchestra was organized for the purpose of giving pleasure and is non-profit making. The tickets for these concerts will be sold at popular prices. Uriel Nespoli is the conductor. The soloist for the first concert is Drusilla Virginia Huffmaster, a young Houston musician. Miss Huffmaster is thirteen years of age; her number with the orchestra on November 16 will be the concerto for piano in A minor, Grieg.

The Texas State Teachers' Association will hold its state convention in Houston, November 27 and 28, at which time there will be a contest in piano, voice and violin. The judges are members of the faculty of Ward-Belmont College, Nashville, Tenn., and are: Lawrence Goodman, pianist, Kenneth Rose, violinist, and Mr. Humphrey, voice. The numbers to be given at that time are: piano, Rondo Capriccioso (Mendelssohn); violin, Fantasia Appassionata (Vieuxtemps) and the Largo in B major. Woman's voice, Die Lorelei (Liszt), English or German words; men's voices, Adelaide (Beethoven), English or German text. There will be three awards in each of the four classes: first prize, \$50.00, second prize, \$25.00. George B. Dealey, of

the A. H. Belo Corporation, is offering the prizes, and the contest is to be known as the Dealey prize contest. The age of the contestants shall not exceed twenty-five years.

Alfredo Salmaggi is a visitor in Houston. His opera company will first appear in Dallas on November 30, giving six operas. From Dallas the company will go to New Orleans where they are to sail for Havana. Fulgenzio Guerrieri, conductor, will alternate with Salmaggi. The company will open in Havana, January 15.

The newly organized choir of the First Methodist Church for the season 1931-1932 under the direction of Walter R. Jenkins made its initial appearance September 13. During September the budget activity called for the preparation and singing of the following anthems: The Omnipotence (Schubert), Inflammatus, from Stabat Mater (Rossini), Sanctus (Gounod), Glory of the Lord (Handel), The Radiant Morn Hath Passed Away (Woodward).

After a summer spent in the North, Mrs. R. E. Spencer, one of Houston's voice teachers, has returned. Mrs. Spencer is director and soloist at Temple Beth Israel.

Edna W. Saunders, impresaria of Houston, is beginning her fourteenth season as concert manager in this city. Her plans for this season which will enable the Houston people to hear some of the greatest artists in the world include: October 18, U. S. Army Band; 22, 23, 24, The Jitney Players; November 2, Lawrence Tibbett; 21, Billie Burke in The Vinegar Tree; 28, 30, Seth Parker and Co.; December 5, The Blue Bird Revue; 25, 26, Elizabeth the Queen; January 15, 16, Fritz Leiber; 22, Jose Iturbi; 27, Gigli; February 6, John McCormack; 15, Galli-Curci; 28, Mary Wigman; March 16, Roland Hayes; April 7, Yehudi Menuhin; late April, the Minneapolis Symphony Orchestra.

Mrs. Saunders is interested in The Van Hoose Orchestra. This organization numbers twenty-three members, all of them musicians of Houston. It will be heard often this season in Houston and many other Texas cities. Ellison Van Hoose is the director.

K. M.

RICHMOND, VA.—Teachers are resuming their work this fall with excellent registrations and the concert season soon to begin promises attractions equal to any of previous years.

New names are shown in the listing of teachers and new departments of music appear in the preliminary announcements of local schools and colleges. In fact, there seems to be a decided recrudescence of musical matters in Richmond.

Announcements made by the Musicians' Club, the parent of our local musical bodies, and by T. Michaux Moody, concert manager formerly associated with Washington interests but now maintaining his own concert series, are encouraging and extremely interesting.

The Musicians' Club is concluding a fall drive for a membership of 500, and we are informed by Quincy Cole, head of the committee in charge, that the drive will be entirely successful. These memberships not only furnish the motive power for the intra-club concerts, but include the supporters of the winter series of concerts.

The membership of the committee in charge of the Musicians' Club campaign includes numerous prominent musicians, some of them being Quincy Cole, Chairman; Anne Roller, Alice Cole, Adeline Cowles, Jean Trigg, Mrs. Aubrey Strauss, Mrs. Maurice Tyler, Mrs. E. T. Trice, Mrs. Robert T. Barton, Jr., Mrs. Channing Ward, president of the club; Mrs. Frank Wendt, and Myrtle Bedford Rowe.

The membership drive has been augmented by the assistance of bank presidents, railway vice-presidents and prominent business men, among these William H. Schwarzschild, President of the Chamber of Commerce; Normal Call, of the R. F. & P. Railroad, and Mayor Bright. Radio speeches and concerts have aided the movement.

The winter series of concerts of the Musicians' Club will include, besides recitals and concerts by local singers, Myra Hess, pianist; Rudolph Ganz, with the National Chamber Orchestra; Wiener and Doucet, French pianists in numbers for two pianos.

T. Michaux Moody's winter series is a presentation of artists, to be heard at the Mosque, our largest and most capacious auditorium. The series will present the following: Don Cossack Chorus on November 20,



MUSICIANS CLUB CAMPAIGN COMMITTEE OF RICHMOND, VA.

Left to right: (back row) Anne Roller, Alice Cole, Mrs. Aubrey Strauss, Mrs. Maurice Taylor, Adeline Cowles, Mrs. E. T. Trice; (front row) Jean Trigg, Mrs. Robert T. Barton, Jr., Quincy Cole, Mrs. Channing Ward, Mrs. Frank Wendt and Myrtle Rowe. (Dementi photo).

Lawrence Tibbett on December 9, La Argentina on January 18, the Boston Symphony on February 1, Conchita Supervia on February 23 and Yascha Yushny's Continental Blue Bird revue on March 16.

Mr. Moody advises us that his preliminary

seat sales are surprisingly good and fully encouraging to him in his highly expensive enterprise.

It is interesting to note that the Junior Woman's Club of Ginter Park, a local sub-

(Continued on page 32)

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NEW YORK OCTOBER 17, 1931 No. 2688

So this is the season of 1931-32!

The voice of the people never has given an effective concert without the proper conducting.

Europe still gives more newspaper space to a gifted composer than to a talented gangster.

Stalin and Mussolini are not the only complete dictators. Orchestral conductors also have absolute power.

The esteemed World-Telegram of October 5 captions its initial concert review of the autumn: "Music Season Opens Quietly" One would hardly hope for noise under those circumstances.

Always timely and apt, W. J. Henderson says in his New York Sun column of October 10: "There are too many books about Wagner and too many attempts to explain how he worked his magic." No book and no explanation tell as much about Wagner as effective performances of his greater operas.

"America was discovered 439 years ago," a Columbus Day correspondent informs the Musical Courier, "but is just beginning to sprout its musical mustache." By the same token Europe has a musical long white beard which at present it seems to be trying to dye.

Washington, D. C., now has a National Symphony Orchestra—would that it were truly National, subventioned by the government. However, like all other American orchestras it will be supported by private guarantors. Hans Kindler is the conductor and the first concert takes place November 2.

An assertion to be politely disputed is that of Sir Hamilton Harty, the conductor and recent American visitor, who upon his return to Manchester (England) where he leads the Hallé Orchestra, told newspaper interviewers: "Up to the present the level of composition in America has not been comparable with that of England." Of course when Tallis, Byrd and Purcell were composing over there, America was still in its extreme infancy. Our musical output since that time, however, is not inferior to that produced in the same period by the English tonal creators. Where are their great and lasting works? And where, for that matter, our ours? In that re-

gard Albion and America appear to be running what in sporting terminology is called a dead heat.

Its new conductor, Eugene Goossens, opened the Cincinnati Orchestra season on October 15 in that city. A long and successful artistic union is the wish of every one interested in the orchestral welfare of the country.

We are told to expect the American visit in December of the ancient Carl Rosa Opera Company of England. The organization was here previously about sixty years ago. Presumably the Carl Rosians are not bringing over any of the singers heard by us at that time.

Puccini's one act merry little opera, Gianni Schicchi, is to be done in English this winter by the Philadelphia Grand Opera Company. When first heard in America the Musical Courier at once suggested that the work would lend itself admirably to English translation.

Tea, Biscuits, and Art

Philip Snowden, Chancellor of the Exchequer of the British Empire, was invited to a tea party not long ago by his wife in London. When he arrived he found that the event signaled an official sendoff for the six weeks' season of opera in English at Covent Garden.

Harriet Cohen played some piano music, Denis Noble sang, and there were speeches, all directed at Mr. Snowden with a view to enlisting his personal and governmental aid for the operatic enterprise. The main address was by Mrs. Snowden.

"Our rulers still regard music as a luxury, but not as a necessity as it is," she remarked.

Germany, she continued, spent \$1,000,000 of subvention per year on opera.

Those who opposed the subsidy in England were very foolish, for by it a precedent was established of a State contribution to the Arts.

Mrs. Snowden spoke of the days when the country will become wealthy again. "If I live," she said, "I shall not rest until we have a Ministry of Fine Arts which will make it its business to see that all the Arts are properly nourished and cherished."

To achieve such an end co-operation was necessary with other societies, and she compared the differences in the opera world with the national crisis. "We must always pull together," she said.

Nearly all the principals engaged for the English opera season were at the party, including Enid Cruickshank, Gladys Parr, Thea Philips, Horace Stevens, Francis Russell, Percy Heming and John Barbirolli, the conductor.

Other guests included the Lord Mayor and Lady Mayoress, Marie Tempest, Sir Nigel and Lady Playfair, Lady Samuel, Adeleine Genée, Ethel Smyth, Sir Archibald and Lady Sinclair, Dame Sybil Thorndike and Frank Vosper.

It is a matter for regret that some such party could not be given in Washington—this is a gratuit-

ous hint to Mrs. Hoover—with invitations sent to the President, the Cabinet, and leading Senators and Congressmen, with some Governors and Mayors thrown in for good measure.

Uplifting the Ukulele

The American Federation of Musicians is the defendant in a civil action to gain honorable recognition for the omnipresent ukulele.

May Singhi Breen exponent of the instrument has instituted legal proceedings through an attorney to compel the American Federation of Musicians to recognize the ukulele and list it, "especially as the theremin, the bandoneon, and other contrivances of that sort find protection from the association."

"Will you please inform me as to the reason for your discrimination against the ukulele in the past, and are you now prepared to accord it recognition?" is what May Singhi Breen writes to Joseph N. Weber, president of the American Federation of Musicians.

That gentleman answers as follows, "Dear Miss Breen: In answer to your favor, will say that the members of the Federation playing the theremin, bandoneon, etc., have secured membership through proving their qualifications to play some other legitimate musical instrument. Therefore, they are permitted to list the instruments which you named. Very truly yours, (Signed) J. N. Weber, President, American Federation of Musicians."

Claiming that the issue had been evaded, May Singhi Breen turned over the reply to her attorney. Now the courts of the land will be called upon to determine whether the lowly uke is as much of a musical instrument as the exalted saxophone, and all of America, man, woman, and child can hardly wait for the momentous decision.

Nietzsche as a Tonal Seer

Said Nietzsche: "Our musicians have made a great discovery. They have found out that interesting ugliness is possible even in their art. This is why they throw themselves with such enthusiastic intoxication into this ocean of ugliness; and never before has it been so easy to make music. We have discovered contrast. It is only now that the strongest effects are possible,—and cheap. No one bothers any more about good music. But you must make haste. When any art has once made this discovery, it has but a short space of time to live. . . . Our musicians have not the slightest suspicion that it is their own history, the history of the disfigurement of the soul, which they are transposing into music. In former times a good musician was almost forced by the exigencies of his art to become a good man;—and now!"

Those words were written fifty years ago. The only alteration required to make them suitable for some of the music of today is to alter "interesting ugliness" into "uninteresting ugliness." And the omission of concords also makes the music easier to compose.

If Music Went Out of Fashion

More than twelve million visitors have passed the turnstiles of the Colonial Exhibition in Paris and it has still some weeks to run. And France has been lending enormous sums of gold to various needy governments. Yet the concert halls of Paris are frequently half empty, and the opera houses are fighting for a bare existence. Hundreds of excellent musicians are on the brink of starvation. New buildings are springing up in all parts of Paris and miles of the streets are torn up by the constructors of extensions to the underground railways. It is not the fashion, or the craze, in the French capital, to show much interest in music. That is the trouble.

That has always been the trouble in England, too. The late King Edward VII was an enthusiastic supporter of the Opera, and to a certain extent he made the operatic season fashionable. But society in England now supports the great horse races, hunts foxes, plays golf by day and bridge by night. And the great mass of the people is interested only in sport and in betting on horses. Music is not fashionable in England. But every wealthy man leaves a bequest for a hospital. The vast hospitals of London are supported by voluntary contributions. It is not the custom in England to leave bequests for orchestras and operas. The nation would probably think that the donor was wasting good money which could be better applied.

In the United States there has been a rivalry among cities in supporting local orchestras. What would become of many of the really excellent orchestras in America if the wealthy men and women took it into their heads to support roller skating rinks instead of orchestras? If it became unfashionable

to make donations for a city orchestra, many of the city orchestras all over the United States would disappear.

American musicians should be happy that the orchestral enthusiasm is still high in their land. Every season or two a new orchestra is born. London and Paris have to get along without financial guarantees for their orchestras.

In ancient Rome the popular amusement was a spectacular circus. Publius Victor wrote his book (called *Regionibus Urbis Romae*) in the epoch of Constantine. Describing the eleventh district of Rome he says: "Circus Maximus, qui capit loca trecenta octoginta quinque millia." That is to say, "The Great Circus has three hundred and eighty-five thousand places." The circus was in fashion then. And although the figures which Publius Victor gives are exaggerated it is evident that the inhabitants of Pagan Rome were not supporters of musical entertainments.

The circus is no longer the chief delight of the Romans. Their Circus Maximus and the smaller Colosseum are crumbling piles of broken stones and rubbish now for the amazement of sightseers. If opera became extinct like the Roman circus Paris would still possess a splendid building. The opera house in London would do very well as a storehouse for the surrounding market's potatoes and cheese. New York's discarded Metropolitan would naturally become a garage and an oil depository or perhaps a huge speakeasy.

But music lovers everywhere must endeavor to maintain the social standing of music and postpone indefinitely the day of dissolution. C. L.

VARIATIONS

By the Editor-in-Chief

Toscanini, as the Musical Courier stated exclusively a fortnight ago, will arrive in New York about October 22 to resume his duties in New York; and he cables denial of the daily newspaper stories which announced that a postponement of his American trip was necessary owing to illness.

The conductor adds that he will hereafter accept no European engagements and has permanently severed his connection with the Bayreuth Festival Theater whose present spirit and management he does not endorse.

He gives it as his opinion that the enterprise no longer seems to him ideal but materialistic and commercial, and bound up with political propaganda antagonistic to the existing German government.

Mme. Wagner (widow of Siegfried) will not regard the charge of commercialism as new for it was directed even at the towering Richard himself when he headed the Bayreuth performances, and later was levelled in turn at Cosima and at Siegfried.

One wonders how the business element could be banned from an undertaking which sells tickets that are in eager demand from visitors all over the musical world.

It would be interesting to hear further from Toscanini whose present denunciation is of a general nature and offers no specific details in the way of proof. At the same time it is logical to believe that he would not have launched so severe an attack against the Bayreuth Theater and Mme. Wagner unless he spoke from strong conviction based on corroborative facts known to him.

There are many persons who agree with Toscanini, however, that the recent Bayreuth Festivals have not maintained altogether their former exalted artistic standards; and on the other hand multitudes of visitors are loud in their praises of the Festspielhaus performances of last summer.

There is an element in Germany which practises extreme nationalism and does not desire to see such a typically Teutonic institution as the Wagner Festival fall under the supreme artistic direction of so strong a foreign personality as Toscanini. His tendency to rule wherever he labors is pronounced and certainly not unjustifiable, for he throws himself into his artistic endeavors with intense enthusiasm and full expenditure of his wide musical knowledge and remarkable talent for conducting and interpretation.

To an impartial observer it might appear that "commercialism" also influenced Mme. Wagner and her executive associates when they invited Toscanini to conduct, for he is a tremendous box office asset to any enterprise possessing the advantage of his assisting art.

It is not likely that Toscanini resented that "commercial" compliment from the rulers of the festivalistic hilltop at Bayreuth.

Unashamedly chauvinistic is an article signed by A. de Mognon (whoever he is) and published in the *Paris Petit Bleu* of September 23.

The insular monsieur's piece of writing protests angrily against the presence of the American Conservatory of Music and School of Fine Arts in the Palace of Fontainebleau and he favors the expulsion of our fellow countrymen from that historic structure.

However, the pen of the overheated patriot skips forgetfully over the fact that the building in question, a few years ago largely falling into ruin through neglect, was rebuilt and reconditioned with funds donated by an American. (The original object of the American schools of art and music at Fontainebleau was to train members of the American Expeditionary Forces after the Armistice; and the A. E. F. as all the world knows was a potent aid in helping to save France for the French.)

There have been some recent murmurings in certain French political sections against the continuance of the American institution at Fontainebleau; but in the case of M. de Mognon the objection takes on the semblance of a shout, and a most ill-natured and uncivil one at that.

His main contention is "that the young American musicians and artists who spend a few weeks each summer studying at Fontainebleau are so well taught that when they return to their native country they set themselves up in opposition to French artists and musicians and are the cause of a practical embargo against French music and art in the United States."

In his illogical reasoning the gentleman leaves open

the inference that students taught altogether in America, even if by French teachers resident here, could not bring about such boycott and exclusion even if they desired to do so. The whole thing is of course arrant nonsense.

To gain a complete idea of the de Mognon line of thought, a few of his testy arguments are quoted herewith for profitable inspection:

"The American market is closed to our artists. . . . Here is the happy result obtained by the instruction we have given the young Yankees. There are still dreamers who talk of the diffusion of French thought, and of the triumph of French methods. Amiable bunk! . . .

"The 3,000 young American artists whom we have formed, who have taken our methods and who are more or less well impregnated with our taste, have nothing more urgent, as soon as they get home, than to bar the way to our artists. Because they haven't the elements capable of organizing a concert, of decorating the interiors of the homes of their millionaires, of immortalizing the traits of their chewing-gum kings, the Americans come to us.

"So far as the moral influence of friendship which we have inspired in them goes, it is better not to mention it. This friendship is expressed, perhaps, by speeches after drinking soda water or American wood alcohol, but when there is a bad turn to be done the Americans never miss the chance. . . .

"When will we stop working against ourselves?"

Looking over the American market which has been barred for French performers, composers, sculptors, painters, one finds such boycotted practitioners and purveyors as Isidore Philipp (one of the piano professors at the Fontainebleau school, whose technical studies, arrangements, and adaptations have wide vogue in our land), Rodin, Berlioz, Gounod, Franck, Degas, Massenet, Calvé, Delacroix, Saint-Saëns, Halévy, Bizet, Lily Pons, Daumier, Schmitz, Monet, Barrere, Monteux, d'Indy, Daubigny, Honegger, Milhaud, Renoir, Cortot, Thibaud, Messager, Risler, Meissonier, Gauguin, Lalo, Lefebvre-Wély, Guilmant, Helleu, Godard, Pierné, Fauré, Pugno, Maillol, Bonnat, Couperin, Bouguereau, Dubois, Capoul, Renaud, Carolus-Durand, Colonne, Manet, Doré, Cézanne, Widor, Satie, Bonheur, Rameau, de Chavannes, Chaminade, Houdon, Fragonard, Henner, Lassalle, Gérôme, Boucher, Vernet, Matisse, Offenbach, Maurel, Dalmores, Lecoq, Dufranne, Vanni-Marcoux, Plancon, Sauret, Auber, Troyon, Giliert, Dukas, Corot, Chausson, Duparc, Watteau, Millet, Moreau, Carpentier, Ravel, and Debussy. (Heaven help me if I have omitted anyone, dead or alive.)

Such unjust and parochial opinions as those of M. de Mognon are not the views of discerning and fairminded Frenchmen and his outburst may be regarded as that of a malcontent and mischief maker.

Should his dissatisfaction by any chance lead to the concentration of wide chauvinistic feeling against the Americans at Fontainebleau it might be well to send no more of them to study there.

Aside from the desirable influence experienced by being in a foreign land and atmosphere, there is nothing offered at Fontainebleau in the way of purely musical advantages which cannot be had in at least equal measure at several music schools in this blessed land of soda water, wood alcohol, and chewing gum kings.

Peut-être Monsieur de Mognon is malade of the ventre or the liver and in that event, pauvre homme, he should be pitied and wished a recovery rapide, is it not? But if he feels well and is expressing himself au sérieux, then hélas! and sacré bleu we must regarder him as nothing less than a beaucoup de dampfool.

The old question looms up again with Erich Kleiber's published statement: "Jazz is the true voice of America. I believe that any musician in this country who aspires to greatness must continue along that road. But is beyond reach of anyone with a European background."

Mr. Kleiber if quoted correctly is indulging in loose prophecy although no exception can be taken to his idea that jazz represents the true voice of America. (He did not say "musical voice.") It is his own assertion and he stands back of it. His other remarks give food for discussion even though the ground has been covered frequently during the past dozen years or so.

Must any American musician who aspires to greatness continue along the road of jazz? Many of our native musical creators are not doing so. Perhaps they have no aspirations to greatness. Other commentators as positive as Mr. Kleiber assert that to be truly and typically American the art music of this

land should be based on Indian tunes and idioms; those of the negroes; cowboys; also on the "folk-songs" of various sections mountainous or flat. (I hope that I shall not be asked to designate or define American folksongs.) All those varieties have been tried by our musical creators, but without resultant greatness in the eyes of all the world. Dvorak's New World Symphony appears to be the only exception and he was a European. He tried to make his composition approximately "negro" but many competent critics look upon it as nearly altogether Bohemian.

Why repeat endlessly that jazz offers to serious composers practically nothing but rhythmic suggestion and a few characteristic tricks and colorings in orchestration? Such elements are not the essentials of greatness in musical composition. The Scotch snap and fling, the Hungarian czardas, the Austrian waltz, the Italian tarantella, the German march or polka, the Scandinavian cadences, the Russian repetitions, and the folksongs of all those nations did not serve as determining inspirational factors in their great musical masterpieces.

The reason why modern European composers seem to be abandoning jazz is because it does not answer their purposes. They experimented with it as a possible novel medium but soon found its mission to lie in the field of dance and light entertainment music.

One doubts, too, whether the background of European musicians puts jazz out of their reach were they inclined to utilize it as expressional material. The musical literature is rich in composers who went beyond the borders of their own countries successfully for themes, tonalities, forms, styles, and atmosphere. Especially striking instances are Bizet's *Carmen*, Rimsky-Korsakoff's *Coq d'Or*, Debussy's *Pelléas and Melisande*; Bach's French and Italian suites; Brahms' Hungarian Dances; Stravinsky's *Nightingale*; Rabaud's *Marouf*; Chabrier's *Espana*; Berlioz's *Roman Carnival*; Strauss' *Rosenkavalier*; Godowsky's *Java Suite*; Eichheim's *Oriental scores*; Balakireff's *Islamey*; Griffes' *The White Peacock* and *Kubla Khan*; Lalo's *Serenade Espagnole* and *Norwegian Rhapsody*; Tchaikowsky's *Italian Caprice* and *Marche Slave*; Beethoven's *Scotch songs*; Moszkowski's *Boabdil* and *Caprice Espagnole*; Ravel's *Bolero*; Saint-Saëns' *Africa*; Sarasate's *Gipsy Airs*; Cyril Scott's *Tallahassee* and *Danse Negre*; and there is also a large output in which composers who never saw Palestine, never heard a Shofar and never ate matzoth have succeeded in reflecting the nature and spirit of the Hebrew music of ancient times.

Despite Mr. Kleiber's well meant words, the thought will not down that it might be as possible for a great jazz composition to come from Europe, as for a great American work to be created that is not jazz.

The chairman of the National Committee on Education by Radio, Joy Elmer Morgan is quoted as saying that radio "has sunk to the lowest level of its development in the United States" and that "the public is disgusted with advertising on the air and because of that fact is refraining from buying radio sets."

The good chairman's judgment must have been a bit impaired when he issued that statement (it is published in the daily papers) which is what might be called "destructive" for it sets forth what he considers an evil and he suggests no remedy.

One cannot agree with Mr. Morgan about the "lowest level" of radio when it is remembered that air entertainment now offers more symphony orchestras, excellent solo artists, and educational talks than ever before.

It is true that advertising announcers are often injudicious and frequently boring; injudicious when they talk during the music, and boring when they say too much and put it in flowery language that often is nothing less than silly.

That point aside however and admitting that there is too much jazz on the radio the general average of material coming over the air has decidedly improved of recent years.

There is no authentic record that radios are being banished from the homes even though it may be true that many owners owing to current conditions feel disinclined to purchase new sets and are making the old ones do service.

The advertising matter will settle itself through practical evolution. It still is a problem how the broadcasting companies are to furnish expensive free entertainment if they cannot secure income from advertisers. Either through segregation and exclusive allotment of length waves to radio users, or a tax or royalty on sets, the sum to be collected by sellers and turned over to the broadcasting companies, the difficult question may be settled.

Without the advertising money with which to pay

for the best kind of entertainment, how could the broadcasting companies furnish it to radio listeners? It looks as if for the time being they must take the bitter with the sweet.

An improved new musical typewriter has been patented in Germany and is soon to appear on the market. The Frankfurter Zeitung points out the value of the contrivance for young composers who will be able in that manner to put their manifold efforts before the public without utilizing a publisher. (Assuming, of course, that the young composers have enough money to buy the tonal typewriter). A new job now looms up for stenographers able to take down material while the musical creators play it on the piano, or sing it for their secretaries. Of course, the one-finger composers of Tin Pan Alley would be in their glory henceforth if they could learn the names of the notes they use.

"Reverence for old age is one of the most admirable traits of the human race and I think it may safely be stated that in no other country than England is this trait more marked. The awe and love with which other nations regard old age is often platonic; but ours is practical. Who but the English would fill Covent Garden to listen to an aged prima donna without a voice? Who but the English would pay to see dancers so decrepit that they can hardly put one foot before the other and say to one another admiringly in the intervals: 'By George, sir, d'you know she's a long way past sixty.'" (W. Somerset Maugham, p. 141, *Cakes and Ale*.)

Luisa Tetrassini is reported to have taken off much weight by dieting, preparatory to her projected American farewell tour. No doubt her consoling thought is that she will fare well in this country.

If the five day per week five hour per day labor hours go into effect in America, there will be hearty cooperation from those children who have to practice on musical instruments.

The Order of American True Ivorites has nothing to do with piano playing, but is a well known Masonic organization.

James J. Johnston, the new directorial head of Madison Square Garden, refers to it as "the Metropolitan Opera House of Boxing." Will the class please rise and repeat in unison: "Is the Metropolitan the Madison Square Garden of opera houses?"

Uncle George Lieblich informs me from Los Angeles where he lives, that he has become strongly Indian conscious; and assisted by Tsarina, contralto, and Ho-To-Pi, baritone, is delving deep into the tunes and poetry of the Cheyenne and other tribes. "I have just composed two Indian lyrics," Uncle writes; "they are Song of the Stars, words from Miss Densmore's old Indian collection, and My Canoe, poem by Ho-To-Pi."

Iturbi and Szigeti have been keeping something from us. The Norwalk (Conn.) Hour reports in its October 6 issue that there is to be an October 28 concert for the local high school scholarship fund, at which Lily Pons is to appear, and the paper adds: "Joseph Szigeti and Jose Iturbi are also to sing for this fund."

Mary Garden returned from Europe last week and gave out several epochal interview statements, to wit; that she has abandoned grand opera in Chicago and will enter the film career as a speaking actress; that she disapproves of music in sound pictures because the apparatus is too primitive; that she will do Sappho and Camille at the Paris Opera Comique next spring; and that she eats no chocolates or lunch and breakfasts on pineapple juice and prunes.

Those facts having been duly set forth and promulgated, the expectant unrest of our musical population may now be regarded as allayed and the season speeded on its otherwise uneventful way.

I have been "invited" to The Friendship Dinner, October 22, at the Waldorf-Astoria. The event is in honor of distinguished soldiers, pioneering goodwill aviators, and statesmen who have negotiated or advanced peace. (Presumably I fall within the last named category.) The catch in the invitation that takes the conceit out of the recipient is the added line, "Tickets ten dollars the plate." (There seems to be no extra charge for the food even though the sponsoring institutions for the dinner are Co-

lumbia University and the Institute of American Meat Packers.")

Several concerts heard recently in New York demonstrated anew that a complete recital of works by the ancient Herr Bach done properly, furnishes more edification and instruction than could be put forth by a one-composer program of any of the adventurous modernistic heroes.

Jean Cocteau has a pretty wit. At a Parsifal performance in Paris his bored young lady neighbor whispered, "It says too little"; to which Cocteau replied sotto voce, "And you say too much."

A radio announcement: "Policemen with good singing voices are wanted for the Police Glee Club." Also, it would seem a need is for policemen able to catch more bandits and carriers of artillery.

Anita Colombo's efforts as the directress of La Scala in Milan were misunderstood and so she resigned. The Colombo family never earned much gratitude as pioneers.

LEONARD LIEBLING.

Training Orchestral Players

The National Orchestral Association, which begins a new season with a concert at Carnegie Hall under the direction of Leon Barzin on October 27, is doing a useful work in furnishing opportunity for the rehearsal and performance of symphonic music by professional students. It is not sufficient that an orchestra player should know his instrument; he must also have the routine of playing under a conductor, in order to master the quick, sympathetic response that is given only by practice with an orchestra. (This chance is offered also by some of our leading conservatories of music and by the National High School Camp and other school organizations. All of them are training orchestra forces. There cannot be too much of such activity if we are ambitious to have "American" orchestras with native players.)

It may be argued that we might have too many musicians if this process is developed. But who can tell? It is better at all events to have first rate fully capable orchestral musicians than a host of poorly trained players trying to be solo artists.

As conditions are at present, the urge to music is seldom suppressed; nor can most incompetent musicians be persuaded to be merely amateurs. (Perhaps this is because the American mind is too fully absorbed with the idea of utility.) The amateur is needed, and in the opinion of some noted musicians who have every right to speak with authority, the well versed amateur is just now more necessary in America than more professionals. And perhaps in time the amateur spirit may emerge completely and triumphantly and result in the capable amateur orchestras and chamber music organizations which every American community should possess.

But after all that is largely an economic problem and we need not concern ourselves with what our young musicians do with their lives after they have completed their training. They cannot be controlled and unless they remain in music they cannot be helped. If they elect to choose business careers that surely is their concern.

It is dangerous, however, as has been proved many times by past experience, to persuade a musician to abandon his music. If he does so of his own volition and by his own choice it is well. Otherwise he is likely to feel frustrated and to develop a complex that may lead to discontent and perhaps to failure in other lines as well.

Talented young musicians should be given every opportunity to become proficient in lines that may lead to musical employment. The National Orchestra is doing that, and it goes even further than mere training by interesting itself in finding positions in the major professional orchestras for the players when they are deemed worthy.

Truly a good work fully deserving of the generous support it is receiving.

Sing in the New, Sing Out the Old

Current operatic repertoires abroad seem to indicate that European theaters, in need of an income, are abandoning modern works in favor of old-time comic operas. Which proves—nothing! Alas for enemies of modernism, one cannot point a delightful moral from this fable. It is merely a matter of the tried and the untried. The same principle guides our makers of programs, orchestral, oratorio, concert and recital. They seem loath to experiment with the new when the old is believed to be satisfactory. Only, is it always? American "revivals" of comic

operas have not completely established the fact. In serious opera, most of the ancient accepted works are worthy of exhumation occasionally, but only a few old comic operas can hold their own in competition with the best of modern musical comedies.

Press Dress Rehearsals

It is reported that if the Metropolitan Opera House does not make its dress rehearsals of novelties accessible to the critical press, the men who write about music may seek by means of a round robin to convince Mr. Gatti-Casazza of the unwisdom of his ways.

The difficulty was and is, abroad as well as here, that the dress rehearsal, originally intended for the press, seems to become almost a public performance owing to the number of persons who force their presence upon the occasion.

Last year at the Metropolitan one such rehearsal saw a throng so large that Gatti-Casazza naturally became annoyed and put his foot down upon promiscuous invitations, or rather to be exact, admissions; for the gentlemen of the press merely go to the stage entrance, are recognized and passed inside. That circumstance probably had something to do with the partial abandonment of "press rehearsals," whose omission works undeniable hardship on critics placed in the position of having to write long reviews of operatic novelties of which they know nothing or very little before the premiere. Often owing to press exigencies such daily newspaper reviews have to be finished and sent to press before the performance itself is finished. Under those conditions it is difficult for the critics to do justice to themselves and to the work and production in question.

Gesellschaft der Musikfreunde

Subscriptions received for the fund which the Musical Courier is raising to help the Vienna Gesellschaft der Musikfreunde in their endeavor to secure adequate and safe quarters for their priceless collection of musical manuscripts, letters, and instruments:

Ossip Gabrilowitsch	\$100
Harry Weisbach	10
Dimitri Tiomkin	20
Ernest Hutcheson	100
Mrs. H. H. A. Beach	5
Total	\$235

No individual is authorized to solicit and receive money for the Musical Courier fund in aid of the Vienna Gesellschaft der Musikfreunde. Checks or money orders for that purpose are to be made out to the order of the Musical Courier and sent to this paper.

Local Lyricizing

Commenting on opera locally founded and enterprised in various large American cities—not Chicago and New York—during the past few years, Pitts Sanborn says sagely in the New York World-Telegram of October 10:

If opera in this country is, in the long run, to defeat the dark predictions of the prophets of woe, it will do so less through the tours of the two premier companies issuing from cities where opera has long been part of the social fabric than through those local efforts that are largely instigated and fostered by a wholesome and enthusiastic pride and ambition.

There can be no doubt of the sound reasoning in Mr. Sanborn's statements. Wherever opera has flourished best it is the outgrowth of concentrated interest on the part of a community—financial bulwarking by the wealthy and attendance patronage of all classes. American cities that organize and support their own lyric seasons are doing the practical work of helping to make our country opera minded.

Exit the Swindlers

In these days of paternal government it is not surprising to read that the Fascist rulers have decided to regulate the conduct of grand opera in their country. The details of the new Italian dispositions will be found on page 5 of the Musical Courier, and are of a highly interesting nature. One of the improvements promised is the practical elimination of the corrupt and notorious type of "agency" which had long been a scandalous element in the operatic life of Italy, as many American singers know who have given money uselessly to such unscrupulous extortionists. The Fascist fathers should also exercise the whip of reform upon those Italian newspapers from which it has been possible to purchase favorable music criticism—especially for operatic debutants.

Musical London to Enjoy Variegated Orchestral Season

Over Sixty Concerts Scheduled—Few Novelties, Many Soloists—Strauss, Stravinsky, Weingartner in Prospect—Beecham Again Heads London Symphony—Recital Bookings Show Decrease

LONDON.—Sixty-five symphony concerts will constitute the backbone of the London musical season of 1931-1932. Twenty-three of these are to be given by the B.B.C. (British Broadcasting Corporation) Orchestra, the largest symphonic body in England; thirty-one (including fifteen Sunday concerts in Albert Hall) make up the share of the London Symphony Orchestra; and the Royal Philharmonic Society lists seven. Visiting orchestras account for the rest.

In addition there will be a number of popular Sunday concerts by the New Symphony Orchestra at the Palladium, and six children's concerts by a picked ensemble at the Westminster Hall. The bulk of the concerts are held in Queen's Hall as usual.

Twelve of the twenty-three subscription concerts of the B.B.C. Orchestra, all of which will be broadcast, will be conducted by Adrian Boult, the B.B.C.'s musical chief; five by Sir Henry Wood, and the balance by guests, including Richard Strauss, Felix Weingartner, Bruno Walter and Ernest Ansermet. The soloists include Backhaus, Bauer, Stravinsky, Gieseking, Cortot, Dohnanyi, Harold Samuel, Myra Hess and Harriet Cohen, pianists; Adolf Busch, Huberman, Thibaud, Szigeti and Albert Sammons, violinists; Florence Austral, Elizabeth Schumann, Helene Wildbrunn, Muriel Brunskill and Horace Stevens, vocalists.

RICHARD STRAUSS NOVELTY

First among the novelties (for England) are Richard Strauss' Three Hymns for soprano and orchestra (poems by Hölderlin), op. 71, as part of a Mozart-Strauss program conducted by himself. The only two absolute novelties, however, are a prelude and scherzo by Gustav Holst, entitled Hammer-smith (after a London suburb), and William Walton's Belshazzar's Feast. Arthur Bliss's Color Symphony will be heard in a revised version for the first time. Another English novelty, Arnold Bax's Winter Legends, a sinfonia concertante for piano and orchestra, is down as a "first time in England." Schönberg's once so sinful Five Orchestral Pieces are booked for a "revival."

The remarkable feature of these concerts is their cheapness, and this (being possible by virtue of the broadcasting subsidy) is the subject of much heartburning on the part of other orchestral entrepreneurs. It is possible to hear the whole series of twenty-three concerts for as low as \$13 nominal value, which of course will be a good deal less in actual exchange. The cheapest single seat is 48 cents, the most expensive \$3 (nominal).

Incidentally the foregoing is not all the orchestral fare supplied by the fertile B.B.C., for it broadcasts a studio concert every Sunday night throughout the winter with a full-blooded symphonic program.

BEECHAM FOR LONDON SYMPHONY

The London Symphony has gone back to Sir Thomas Beecham for its principal conductor, who succeeds Mengelberg. Beecham will conduct six of the ten Queen's Hall concerts, and at least six of those at Albert Hall, besides the London Symphony tour.

Guest conductors include Sir Hamilton Harty, Felix Weingartner, Hans Weisbach and Carl Alwin of Vienna; and the soloists Fritz Kreisler, Yehudi Menuhin, Viola Mitchell, Moriz Rosenthal, Katherine Goodson, Elizabeth Schumann, Florence Austral and Valeria Barsova, Russian coloratura.

The programs present no special interest to the musician, the most "advanced" composition being Strauss' Bourgeois Gentleman suite and a Sibelius symphony.

"FIRSTS" BY STRAVINSKY, HINDEMITH AND DELIUS

By far the most interesting part of the London Symphony's season is the Court-aud-Sargent series, conducted chiefly by Dr. Malcolm Sargent, with Bruno Walter and Otto Klemperer as guests. The soloists of this series (designed primarily for wage-earners, who can purchase tickets in bulk for as low as a shilling per concert) include Artur Schnabel, Gregor Piatigorsky, Vladimir Horowitz, Samuel Dushkin, Beatrice Harrison and Igor Stravinsky, who will conduct his Psalm Symphony for the first time in England. Other items of special interest on the programs are the first performance anywhere of Delius' Songs of Farewell for chorus and orchestra, the first English performance of Hindemith's Konzertmusik for strings and brass, Bruckner's seventh symphony, and Verdi's Quattro Pezzi sacri.

The Royal Philharmonic Society has reduced its series to seven concerts and presents native conductors exclusively. These are Basil Cameron (one of the conductors of the San Francisco Orchestra), John Barbirolli, Herbert Menges, Malcolm Sargent, Landon Ronald and Sir Thomas Beecham. The sole novelty announced is Ravel's piano concerto, played by himself, the only other unusual piece being Rossini's Overture to the Siege of Corinth. Delius' Mass of Life, conducted by Beecham, concludes the series. The soloists, besides Ravel, are Backhaus, Isolde Menges, Harold Samuel and Rachmaninoff.

FOR THE CHILDREN

Not the last interesting of London orchestral offerings are the Children's Concerts founded by Robert Mayer, patronized by as many wise grown-ups as can manage to get admission under the rules restricting their attendance. While adhering largely to the classics the programs have a real profile and include such unacknowledged matter as Mozart's clarinet concerto, Mendelssohn's G minor piano concerto played by Karl Ulrich Schnabel (son of the famous Artur), who makes his English debut on this occasion, and Walton's viola concerto, played by Lionel Tertis.

London is going to be the poorer by the cancellation, for economic reasons, of the annual visits of the Hallé Orchestra of Manchester under Sir Hamilton Harty. But there will be two visiting foreign orchestras, namely the Berlin Philharmonic under Furtwängler, which will give at least two concerts, and the Lamoureux Orchestra of Paris, whose conductor has yet to be announced.

The concert outlook, so far as recitals go, is not too encouraging. Concert managers report about 50 per cent of the usual bookings, and the announcements are very slow in making their appearance. The biggest "lion" in the offing is Paderewski, booked for Queen's and Albert Halls. Kreisler, Elman, Menuhin, Huberman, Rachmaninoff, John McCormack and Paul Robeson also are in the celebrity list of the Albert Hall.

Milan

(Continued from page 5)

ing to get engagements and under-bidding one another in a scramble to regain their status as singers? Financing of the smaller theaters would solve the problem.

The artistic "ambiente" of Milan is now waiting hopefully but sceptically. Will the agents' graft be abolished, only to be replaced by political pull? Will singers really have a chance to stand on merit or will there be only a semblance of justice, with heartbreaking disappointments for those who lack "appoggio" or celebrated names? Will the Italian singers be given such a handicap over the foreign singers that the latter will have to retire from the Italian scene? Will fair judgments be passed by those of the Consorsio whose place it will be to select the singers or will they be swayed by favoritism as were the agencies of the past? These and other questions are somewhat

damping the artists' enthusiasm for the operatic reforms of the new regime, but the uttered thought heard everywhere is "It could not be any worse than it was!"

DOROTHY F. STILL.

Worcester Festival

(Continued from page 5)

performance by the chorus and orchestra. The closing number, Father and Daughter, was written for five men's single voices, double mixed chorus, strings, brass, guitars, ukuleles, mandolins, staff bells, bowed metal marimba and harmonium. Instrumental players were Frances Baker, Ella Grainger, Percy Grainger, Elsie Fairfax, Thomas C. Fry, Bessie Harlow, Katherine Hudson, Leonie Hunnewell, Anna Stovall Lothian, Elizabeth Schulz; the singers, William Arter, George H. Birchall, Charles H. Farrell, John F. Keyes and Samuel G. Rea. Cordial applause rewarded Mr. Grainger throughout his part of the program.

SECOND CONCERT

Thursday afternoon brought another large audience to Mechanics Hall for the second concert. This was opened by the orchestra, conducted by Mr. Stoessel in the Four German Dances of Mozart. Rose Bampton was the contralto chosen for the soloist in de Falla's El Amor Brujo, given for the first time at the Worcester Festival. The number was brilliantly played by the orchestra, Harrison Potter at the piano, and Miss Bampton displayed vocal beauty and admirable style, earning much applause. The contralto later in the program sang Lia's aria from Debussy's L'Enfant Prodigue, with like success.

Alice Erickson, violinist, was another featured artist on this afternoon. Miss Erickson is a Worcester girl, and her talent is a matter of much pride to her fellow citizens. She was heard in the Bruch concerto in G minor for violin and orchestra, in which work she revealed excellent tone, impeccable technique and abundant feeling. The program also carried another Worcester first hearing—Mr. Stoessel's orchestration of Debussy's The Engulfed Cathedral, which proved an effective innovation.

THIRD CONCERT

Each of the four numbers of the third concert, Thursday night, was given its first festival performance in Worcester. First came Piere's The Children at Bethlehem, sung by a chorus of 200 children's voices, and featuring as soloists Louise Lerch, Ruby Mercer, Helen Marshall and Apolyna Stokus, sopranos; Rose Bampton, contralto; Dan Gridley, tenor; Frederic Baer, baritone; and Basil Maine, narrator. The children, who were trained by Arthur J. Dann, sang well and followed Mr. Stoessel's direction like seasoned veterans.

Brahms' Song of the Fates, given by the festival chorus and orchestra, contrasted effectively with the Piere music, and was warmly received.

Mrs. H. H. A. Beach's Canticle of the Sun again brought the chorus and orchestra, with the soloists: Louise Lerch, soprano; Rose Bampton, contralto; Dan Gridley, tenor; and Frederic Baer, baritone. Mrs. Beach's music is melodious and joyous, effectively climaxed and fully deserving of the

applause which greeted it. Miss Lerch's clear soprano was heard to advantage in her solos; Frederic Baer's resonant tones brought out the beauty of the baritone music; and Miss Bampton and Mr. Gridley effectively sustained the contralto and tenor roles. Mrs. Beach was forced to rise and bow her thanks for the applause at the end.

To conclude the evening was Beethoven's The Heavens Are Telling for chorus and orchestra.

FOURTH CONCERT

Albert Stoessel's Suite Antique for orchestra with two solo violins and solo piano opened the Friday afternoon program. Alice Erickson and Helen Marshall were the violinists and Harrison Potter was at the piano. The soloists all received their due of applause, Miss Erickson duplicating her former success and Miss Marshall proving as effective an instrumentalist as vocalist.

Percy Grainger next gave the Worcester Festival premiere of John Powell's three Virginia country dances. The general title of this group is Natchez on the Hill; its subtitles, Natchez on the Hill, The Hugged Man and The Warwhoop. It is music of genuine folk nature, skilfully transcribed for the piano and was played by Mr. Grainger in such a manner as to call forth the enthusiasm of the audience. Mr. Powell came forward to bow his thanks.

Mr. Grainger was also featured in the Tchaikovsky concerto in B flat minor. In this number he displayed an artistry as sophisticated and subtle as if he had never heard a folk tune. In conclusion the orchestra played Beethoven's Leonore overture No. 3.

FIFTH CONCERT

Consistently large attendance has marked this year's festival, and Friday night found Mechanics Hall filled to capacity. This evening brought Richard Bonelli, baritone, in the Introduction and Hymn to the Sun from Mascagni's Iris, arias for baritone, and, later in the program, in songs by Walter Golde and John Alden Carpenter as well as Irish songs arranged by Herbert Hughes, and two Negro numbers. Mr. Bonelli proved a skilful linguist as well as a singer of temperament and beautiful tone. After his first group he was recalled five times by his audience.

There were two choral numbers, both "first performances" at these festivals. These were Ecce Jam Noctis (Hymn of St. Gregory) by George W. Chadwick, for men's chorus and orchestra; and The Twelve Days of Christmas, Old English Folk Song arranged for women's chorus by L. V. Saar, with incidental soprano soli by Florence H. Persson and Ruth Dana Haigh. Both choral groups conducted themselves with distinction. The orchestra likewise scored in its offerings—excerpts from Bizet's L'Arlesienne and The March Triumphant Thunders from Caractacus. Mr. Stoessel's Suite Antique was repeated, with the same soloists.

CHILDREN'S CONCERT

The children's concert was, according to festival custom, given as the closing event, Saturday afternoon. Mr. Stoessel conducted the orchestra in music by Delibes, Piere, Rimsky-Korsakoff, Sousa and others, to the manifest pleasure of a large audience of juvenile music lovers.

G. B.

I See That

Sylvia Noble has won a piano scholarship with Olga Samaroff at the Philadelphia Conservatory of Music.

Robert Steel will sing with the Philadelphia Grand Opera Company.

Esperanza Garrigue has reopened her New York vocal studio.

Sylvia Lent's New York recital is scheduled for October 27.

The Reading, Pa., Rotary Club Chorus sang before the New York Rotary Club.

The Budapest String Quartet is booked heavily in America.

Ithaca College has awarded a number of scholarships.

William Simmons has returned to New York from Woodstock, N. Y.

Yvonne Gall was honor guest on the Pacific Coast.

Stokowski, Reiner and Goossens will conduct the Philadelphia Grand Opera Company's performances.

The Baltimore Symphony Orchestra opens November 22.

Negro composers of Baltimore are invited to submit manuscripts to Frederick R. Huber.

Philadelphia Orchestra will give first New York concert October 20.

Ernesto Berumen has returned to New York. Women composers of America, a women's orchestra, choruses and ensemble numbers were heard at the Arts and Industries Exposition in New York City.

Florence Foster Jenkins was photographed by the Syracuse Herald preceding her song recital there last month.

Margaret Reed Dooley sang for a private audience in New York last week.

Elliott Schenck's tone poem will be played by the National Symphony Orchestra in New York City, October 29.



"It has been estimated that some prima donnas earn as much as \$1 per note."—News Item.

The Washington Heights Community Club begins monthly musicales October 26.

Edith Nicholas sang Die Winterreise recently for a New York audience.

Florence Easton has canceled her New York recital scheduled October 19.

Sigrid Onegin scored as Lady Macbeth in Verdi's Macbeth at the State Opera, Berlin.

Szigeti arrived October 9 for his sixth American tour.

Iturbi's recital scheduled for October 30 at Carnegie Hall, New York, has been postponed until the end of November.

Pauline Winslow's songs were featured at the first meeting of the National Opera Club, the composer at the piano.

The Bach Festival will be held in Bethlehem, Pa., on May 13 and 14.

Edgar Shelton will play novel modern piano compositions when he gives his annual New York recital at Town Hall on November 9.

Free scholarships, piano, violin and voice, are offered by the New York School of Music and Arts.

Claire Alcee appeared at the Verdi birthday celebration and musicale, New York, October 9.

The Juilliard Graduate School has awarded fifty-five fellowships.

The La Forge-Berumen Studios have resumed activities.

Jeritza was heard in Berlin as Tosca.

The seventy-second Worcester Festival has just been held with success.

VISITORS' REGISTER

The following out-of-town visitors registered at the Musical Courier offices last week:

Ernest Knoch, Munich, Germany.

Rev. Joseph A. Hauber, Altoona, Pa.

NEW YORK CONCERTS

OCTOBER 6

Rufus Gibson

The first Town Hall recital was given by Rufus Gibson, a negro tenor, on the evening of October 6. A well balanced program in which three Italian airs of Scarlatti, Paisiello, Cesti and the Handel aria, Where'er You Walk, formed the opening group. The middle portions of the program consisted of Donizetti's *Una furtiva lagrima* from *L'Elisir d'Amore*, and *Je suis seul* from *Manon* of Massenet. These arias were followed by Schumann's *Die Lotosblume* and Schubert's *Die Krahe* and *Du bist die Ruh'*. Negro spirituals completed the program.

Mr. Gibson, who has a natural voice, light, well produced in pianissimo passages, and musical in quality, was unable to do entire justice to himself because of an excessive attack of stage-fright. It was evident, however, that he had prepared his program carefully and with a keen sense of discrimination for musical values.

William King accompanied the soloist with finesse.

Maria Rosamond

The first of a series of three musicales was given by Maria Rosamond, soprano, at the Plaza-Savoy Hotel before a considerable gathering of discriminating listeners. Vincent Sorey, violinist; Ernest Meyen, cellist, and Vittorio Versé, pianist, were the assisting artists. Miss Rosamond was heard in two groups or songs of diversified character, including three in manuscript by Sorey, the violinist, and Maria Devona, to lyrics by S. J. Treitel. Her most effective contributions were such numbers as Mascagni's *Legend*, from the opera *Iris*, and the *Villanelle*, by Eva Dell'Acqua, in which she disclosed brilliancy in execution and a powerful, musical voice of wide range. Mr. Sorey showed uncommon artistry in two groups, excelling in Bazzini's *Ronde de Lutin*. The obligatos to four songs played by Mr. Meyen helped considerably in making these numbers interesting. Mr. Versé is to be commended for his fine, unobtrusive accompaniments.

Elias Breeskin and His Ensemble

The first of a series of Tuesday evening concerts was given in the Salon of the Barbizon Plaza Hotel on October 6. The opening program was presented by Elias Breeskin, violinist, and his Ensemble. The small hall was crowded to capacity, and the audience seemed to enjoy thoroughly the entire program, which consisted of solos by Mr. Breeskin and Mischa Hoffman, pianist, a quintet for strings and piano, a number for harp-string quartet, clarinet and flute, as well as two groups by the Ensemble.

Fritz Kreisler

An extremely large audience greeted Fritz Kreisler at his Carnegie Hall recital.

The principal number on his program was the Mozart G major concerto, the weakest of that master's works in this form. Mozart wrote seven violin concerti, only three of which, however, are worthy of his immortal name—those in E flat, A and D. Kreisler has added to the faded opus in G three cadenzas of his own, and also has amplified the piano part. The famous violinist played the work in his familiar musicianly style.

Two Bach numbers which preceded the concerto were not so satisfying. The adagio of the E minor suite with piano and the sarabande of the D minor partita for violin alone were played well but the quick movements lacked force and rhythmic vigor. In the two gigues in particular, one missed telling accents and convincing virility. They sounded tame and too much like études.

Kreisler's final group comprised Martini's *Andantino*, Porpora's *Minuet*, the *Habanera*

from Ravel's *Rhapsodie Espagnole*, Kreisler's *Berceuse Romantique*, and his arrangements of Tchaikowsky's *Humoresque* and of the Fantasy on Russian Themes by Rimsky-Korsakoff.

It was not until Kreisler came to his own rather light compositions played as encores at the close of his program that he displayed infectious temperament. *Schon Rosmarin*, and *Liebesfreud* being dashed off with much spirit. Applause greeted every number on the program.

OCTOBER 7

Gottfried Galston

Making his first New York recital reappearance since 1912, Gottfried Galston gave a piano evening at Town Hall before a fairly large audience.

He was a pupil and is an avowed disciple of the theories and tendencies, of the late Ferruccio Busoni and it was logical therefore to find some of that master's works on the Galston program namely the *Paganinisco Caprice* and transcriptions of the *Bach Chaconne* and two *Chorales*, *Sleepers Wake*, a *Voice Is Calling*, and *Rejoice Beloved Christians Now*.

Galston also presented himself as a transcriber in his own right, with adaptations of two sonatas by Durante, and of a Siciliano by Bach. The rest of the recital devoted itself to *Gavotte* and *Variations*, *Rameau*; *Prelude in B flat minor*, *Prelude and Fugue in B flat*, and *Prelude and Fugue in D*, *Bach*; and four *Etudes* and *G minor Ballade*, *Chopin*.

The Galston talents always have leaned chiefly toward the older types of music, toward pedagogy, and the writing of books and essays on the theoretical elements of piano playing and classical interpretation; and at the recital under discussion Mr. Galston's performances revealed his devotion to those aspects of musical art.

He is obviously scholastic, and deeply concerned with the preciosities of form, phrasing, and accentuation. Surface appeal apparently does not concern him, and sensuous tone colorings seem outside of his domain even in the music of Chopin. The net result is a certain lack of variety, in style and sound, and there are moments of dryness for the listener.

Dynamically, Galston projects an ingratiating pianissimo but a thin and nervous metallic forte. His tone is agreeable without being emotional. His technique is of uneven nature leading to rhythmic inaccuracies and some false notes in moments of speed and stress.

The player's convincing earnestness and high musical purposes seemed to be endorsed by the large majority of his hearers for they applauded him with more than mere politeness.

OCTOBER 8

New York Philharmonic

(Continued from page 5)

mann calls him "the most celebrated of Bach's contemporaries." (He became godfather, too, to Bach's talented son, Karl Philipp Emanuel.) Telemann composed copiously, church music large and small, overtures in the French style, oratorios, serenades, forty operas, and lesser instrumental and vocal material. Romain Rolland wrote some interesting chapters on Telemann, who was much better known than Bach at the time when both lived and worked.

The *Tafelmusik* is of the contrapuntal style of its period, naively melodic, and in spots mildly gay and graceful.

Reznicek's dances have not much originality in theme or mode, but their symphonic treatment commands attention and gives them the semblance of more significance than they inherently possess. The orchestration is a blend of watered Strauss and Stravinsky. The three Dances, a *czardas*, *laendler*, and *tarantella*, are part of a symphony, whose final polonaise was omitted by Mr. Kleiber.

The new lounge and smoking room at Carnegie Hall supplied with radio loudspeaker attachment, offered heartfelt solace to latecomers who in former seasons were compelled to cool their heels in the very draughty and stone floored lobby while the music was in progress.

Another feature of the evening was the playing of the new concertmaster, Michel Piastro, whose fine tone and authoritative style showed to advantage particularly in the solo violin passages of Reznicek's Dances.

It should be mentioned too that the selected six Telemann pieces were in Kleiber's own arrangement from the edition of Max Seifert.

OCTOBER 9

James Friskin

Bach is in warm demand now and likely to remain so until at least the season's end.

As one of the proofs of the master's pres-

ent popularity there was James Friskin's evening recital at Town Hall which he devoted to the following works by the Grand Old Man of Music:

Suite, B minor; four organ choral preludes (arranged by Busoni) *Wir glauben all' an einen Gott, Das Alte Jahr vergangen ist, O Lamm Gottes, unschuldig, and O Mensch, bewein dein' Sünde gross*; the C minor Partita; Preludes and Fugues from the well tempered Clavichord, G sharp minor, Book 2, G minor, Book 1, E major, Book 2, C sharp major, Book 1; *Toccata, Adagio, and Fugue, C major*, for organ, transcribed by Busoni.

A tribute both to Bach and to James Friskin, American pianist, was the good sized audience which turned out to hear so serious and ponderous a program. As a matter of fact its arrangement through contrast and variety was such that no sense of overweight obtruded upon enjoyment of the music and its devoted performance.

The Friskin artistic activities are employed chiefly in teaching (at the Juilliard institution in New York) but pedagogics do not appear to lessen that player's concert abilities, nor to impair his powers of revealing them. He presents his Bach with reverence and musical understanding, even though not without quite enough individual approach to avoid some sameness of interpretation and a slight degree of scholastic rigidity.

However, a few of the moments of aridity may have been due also to Bach himself, for like other mighty creators he could not prevent his muse from short nods occasionally.

All the more impressive and astounding therefore are the many mighty inspirations of Bach, and those in the Friskin program were sounded in the main convincingly by that pianist who phrased, accented, and pedaled meticulously; rhythmized well except in several instances unduly hastened; and met impressively all required demands in touch and technique.

The Friskin presentations were rewarded with generous applause.

It was on the whole an evening of benefit to students who must hear Bach music and to those other auditors who love to listen to it.

OCTOBER 10

Lillian Rehberg

Lillian Rehberg, cellist and current winner of the Walter W. Naumburg prize, gave her debut afternoon recital at Town Hall before an audience that demanded six encores to the regular program.

Beginning with two works of Corelli, and an arrangement of a Bach prelude by Campbell, and followed by the sonata in E minor of Brahms and an unaccompanied sonata by Kodaly, the program was completed with a final group of shorter compositions by Granados-Cassado, Bloch, Debussy, and Cyril Scott.

Miss Rehberg showed qualities rarely heard from a debutant. She possesses technical brilliance and musical understanding, the latter displayed especially in the Brahms sonata. With maturity Miss Rehberg will doubtless attain more power in tone and more varied coloring to enrich her skillful delineations.

Walter Golde, assisting at the piano, gave authority to the Brahms sonata and unity to the concert as a whole.

It may be added that Miss Rehberg's performances clearly justified the Naumburg award and the recognition she received last June in San Francisco from the National Federation of Music Clubs.

OCTOBER 11

Francis Xavier

The Barbizon-Plaza Concert Hall housed the recital of Francis Xavier, baritone, accompanied at the piano by Carroll Hollister. The program presented several groups of songs covering conventional ground. Slight nervousness evident throughout the first group (Vittoria, Mia Core (Carissimi), *Lungi Dal Caro Bene* (Secchi) and the *Non piu andrai* aria from Mozart's *The Marriage of Figaro*) was ultimately overcome by Mr. Xavier when he did the succeeding section, by Schubert, Mendelssohn, Brahms and Schumann. The singer was at his best in Brahms' *Minnelied* and *Wanderlied*. Hugo Wolf, Richard Strauss, and several songs in English completed the program.

On the whole Mr. Xavier's treatment of his material was external rather than introspective. It was given, however, with excellent diction, warm voice, especially in the lower and middle registers. A fair sized audience reacted with much applause.

Hugh Porter to Present St. Paul

Hugh Porter, organist-choirmaster of the Second Presbyterian Church, New York, will present with his choir Mendelssohn's *St. Paul* Sunday evening, October 18, to be the first of a series of monthly musical services. Soloists will be Edith Gaile, soprano; Elsie Luker, alto; Robert Betts, tenor, and Charles Carver, bass. Sunday afternoon, October 25, at 4, Mr. Porter will inaugurate a series of monthly organ recitals, playing Handel's fourth organ concerto, Franck's E major

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Nicholas Farley a Favorite in Troy, N. Y.

Nicholas Farley, Irish American tenor, was born in Troy, N. Y. While still young he decided upon a vocal career. He possessed a good natural voice and, in addition to this, a firm resolve that carried him through difficulties and discouragements. After several years of labor and planning, young Farley came to New York. Here he divided his time between working for his living and vocal training. By a fortunate chance, he was brought to the attention of Emilio Roxas, voice teacher and coach, who found in the young Irishman much natural talent, which he set about to develop.

Mr. Farley made his New York debut at Town Hall, May 1, 1931. A number of New York critics have compared him with John McCormack, both as to style and the "Irish flavor" of his voice. "Nicholas Farley," said the American, "is the possessor of what is popularly known as a 'sweet Irish voice'—such a one as has made John McCormack one of the most beloved and appreciated of entertainers." The *Herald-Tribune* stated: "Mr. Farley's voice is admirably suited to the expression of gayety, wistfulness or romance, as the occasion may demand."

Mr. Farley was soloist at the Rubinstein Club autumnal breakfast, October 3, at the new New Waldorf-Astoria, New York. On October 12 the tenor gave a recital in Troy, again scoring an emphatic success.

Angelo to Give New York Recital

On Sunday afternoon, October 18, at Steinway Hall, New York, Domenic Angelo, pianist, will give his annual recital. His program will include compositions by Bach-Tausig, Beethoven, Chopin, Liszt, Paderewski, a new fantasy of Johann Strauss by Moritz Rosenthal played here for the first time and two new Preludes by Boris Levenson which also will have their initial performance. Mr. Angelo is one of the artist-pupils of Edward E. Treumann.

Columbia University Chorus Holding Voice Trials

The Columbia University Chorus will give performances of the *Messiah* (December 21) and Sullivan's *Golden Legend*, which will be presented some time in April. Voice trials for the chorus are being held by Professor Walter Henry Hall, its conductor, at Earl Hall, Columbia University, New York, on Tuesday evenings from 7:15 to 8 throughout October.

Free Scholarships at New York School

The New York School of Music and Arts, Ralfe Leech Sterner, director, announces three free scholarships, to be granted piano, violin and voice pupils; examinations are to be held Tuesday, October 20.

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STUDIO MUSICALES

Creative Piano Study Demonstrated by William O'Toole

The demonstration of his method of Creative Piano Study given by William O'Toole in his new studios in the Sherman Square Building on October 6 was enthusiastically received by representative New York and New Jersey teachers who were present.

Mr. O'Toole stated that piano teaching exists in three stages of progress: 1—The physical stage, in which we find only the unprogressive teacher, emphasizing mere dexterity. Little in the way of interpretation is expected of the child. 2—The mental stage, in which we find the average teacher, emphasizing the correlation of analysis and musical facts with teaching material. This stage has resulted in the publication of numerous courses and systems where ear-training and keyboard harmony are presented, along with facts upon which the child has to pass an examination. 3—The creative stage, a less-crowded field, emphasizing self-expression. The creative teacher is able to secure artistic results in performance and in original composition that were formerly thought impossible in teaching children.

The lecturer stated that the latter method is not only more enjoyable for both teacher and pupil but that it also actually secures a better fixation of the musical facts than the second method of the analytical and mental type. The reason is that the facts about music were sensed as vital needs in the creative participation in music. Notation and marks of expression, for instance, are quickly learned yet not easily forgotten when they are associated with the child's own labors in putting his original composition on paper. In interpretation, when the child makes his own correlation of touch, dynamics, pedaling, etc., with their function in musical expres-

sion, the experience will carry over to the next piece.

Xenia Bank, a diminutive miss of ten years who has had her training exclusively with Mr. O'Toole, played the May Night of Palmgren, The Scampering Mice and The Blue Iris of Frederick Schlieder, as well as compositions by Bach and Walter Niemann, exhibiting finesse in technic and interpretation. She then played Music Box and Hunting Song as samples of her recent work in musical composition. Little Miss Bank, it will be remembered, was the winner of the gold medal in the junior class in the New York Music Week Contest in sight-reading last May.

Mr. O'Toole announced his courses for teachers would begin October 13.

Grace Hofheimer Presents Beatrice Swetow

On Sunday evening, September 27, in Steinway Hall, New York, Grace Hofheimer presented her student Beatrice Swetow in a piano recital, comprising a prelude and fugue of Bach, a Beethoven sonata, a prelude, valse and nocturne of Chopin and compositions of Schumann and Brahms.

Miss Swetow has passed the examination at the Institute of Musical Art for the course for supervisors of music in the public schools. Miss Swetow's standing was of such high grade that she has been given permission to take the second year theory work. She will continue her studies in piano with Miss Hofheimer.

Fay Foster Singers Heard

The New York Federation of Music Clubs presented the Fay Foster Singers in her songs at the Women's Art and Industries Exposition on Monday evening, October 5, at the Hotel Astor, New York City, with the composer at the piano, Isabel Hatfield, soprano, and Thomas Duckworth, tenor, gave creditable performances.

McArden gave a recital at the Teatro San Materno, while Nina Anthony is singing at Nice.

CHARLES LEE TRACY

Charles Lee Tracy resumed his classes in New York in piano the early part of October. Mr. Tracy states that his "method of instruction is built upon the foundation of proved psychological and physical principles. Weight touch, arm rotation, and hand adjustment which are given such pedantic emphasis in the parlance of present-day pianists were all a part (an obvious and elemental part) of the teaching of my old master, Leschetizky." All students of Mr. Tracy automatically become members of a study club in order to give those who are ready the opportunity to appear before an audience, an experience necessary to gain poise and self-control. Mr. Tracy, in addition to giving instruction to beginners and amateurs, has courses arranged to fit the needs of professional pianists and teachers.

VILONAT STUDIOS—SIDNEY DIETCH

Sidney Dietch, returned from his summer teaching in Berlin, has reopened his New York studio. Aside from the American pupils who accompanied him abroad, Mr. Dietch assisted singers from European opera houses who studied formerly with the late W. W. Vilonat, the internationally known vocal pedagogue, and with whom Mr. Dietch was associated for many years as assistant in his New York and European studios.

Gabrilowitsch Opens Detroit Symphony Season

DETROIT, MICH.—The Detroit Symphony Orchestra's season opened on October 1, the orchestra disclosing new faces: Joseph Dell'Aquila as first harpist in place of Mme. Ostrowska, who resigned at the end of last season; Marius Fossenkemper, now leader of the clarinets; Murray G. Paterson, taking the place of J. B. Webb as manager.

When Ossip Gabrilowitsch took the podium, Orchestra Hall was almost fully occupied, and the audience greeted him by rising as it applauded. The program opened with the Roman Carnival (Berlioz), followed by the second symphony of Brahms, Korngold's Suite, Much Ado About Nothing, Invitation to the Dance (Weber-Weingartner). Mr. Gabrilowitsch addressed the audience during intermission. K. N. H.

Marie Miller Back From Abroad

Marie Miller has returned from abroad to her position as head of the harp department of the Institute of Musical Art of the Juilliard School of Music, New York. Miss Miller has also opened her private studio, and will begin her concert season in New York, November 1, at the Comedy Club.

Saerchinger Coming From Europe

César Saerchinger, associate editor and London representative of the Musical Courier, is due to arrive in New York, on the S.S. Ile de France on October 22 for a short business visit before returning to his regular duties abroad.

STUDIO NOTES

ESPERANZA GARRIGUE

Esperanza Garrigue has returned from a vacation in Europe. Mme. Garrigue reopened her vocal studios in the Metropolitan Opera House, New York, on September 28, to find her teaching calendar completely filled. Esperanza Garrigue's artist-pupil, Norma Richter, soprano, remained in Milan to fulfill engagements in grand opera and concert. Miss Richter will return to America to give a recital in Carnegie Hall, New York, on February 2, under the management of Arthur Judson.

BLANCHE MARCHESI

The following news concerns the pupils of Blanche Marchesi: Mme. Guérard received



MME. BLANCHE MARCHESI, distinguished vocal teacher of Paris and London, walking in the Bois de Boulogne. She has reopened her new Paris studio.

second prize for her Fidelio aria in a competition participated in by 500. Astra Desmond has been engaged for the Autumn season at Covent Garden. Muriel Brunskill, Astra Desmond and Myran Thomas sang with the Daventry Radio during September. Astra Desmond sang a complete Wagner program with the B. B. C. Symphony Orchestra at Queen's Hall. Miss Sabini sings Faust at the Old Vic Opera. Mair Owen has made her first debut in an orchestral concert at New Brighton with arias from Fidelio and Cavalleria. Gladys Gay sang a modern program at the London B. B. C. and Ethel Davis appeared on Sunday, September 27, at the American Paris New Cathedral. Joy

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San Francisco Symphony Orchestra Opens Season With 1000th Performance

Issay Dobrowen, New Regular Conductor, Heartily Greeted
—Opera Company Ends Brilliant Season

SAN FRANCISCO.—The San Francisco Symphony Orchestra began its twenty-first season on October 2, the concert marking the orchestra's thousandth performance. The symphony this season is housed in the Tivoli Opera House, which is now San Francisco's leading concert hall. Several changes have been made in the personnel of the orchestra; Nathan Abas has replaced Michel Piasto as concert-master and Pierre Lambert, formerly of the German Grand Opera Company Orchestra, is the new first horn player.

When Issay Dobrowen, the newly chosen regular conductor of the orchestra, made his appearance on the stage he was greeted heartily by the audience. Needless to state Mr. Dobrowen gave an excellent program beginning with the Prelude to Wagner's Die Meistersinger.

Dobrowen's Concerto in C sharp minor, for piano and orchestra, played in America for the first time and featuring Frances Nash as soloist, followed. Miss Nash's skill as a manipulator of the keyboard is considerable. Her touch is peculiarly delicate and refined—an unmistakably feminine touch—and her fingers combine fleetness and lightness. Yet, she can also develop unusual power and sonority. Miss Nash's success with her public was genuine.

In Schubert's C major symphony, the concluding number on the program, Mr. Dobrowen gave a fine account of himself. DIE MEISTERSINGER HEARD IN SAN FRANCISCO FOR FIRST TIME IN TWENTY-SEVEN YEARS

Not since Heinrich Conried brought the Metropolitan Opera Company to the old Grand Opera House in San Francisco, over twenty-seven years ago has Die Meistersinger been heard here. When the box-office at the Exposition Auditorium opened at 6:30 on September 28, it was not surprising that many people were turned away disappointed because they were not able to purchase a seat for the San Francisco Opera Company's production of the Wagner comedy. The performance was one of eloquence and brilliancy. This was due principally to the excellent stage management of Armando Agnini and to the high quality of the musical ensemble. Every detail of stage business and musical interpretation was co-ordinated with a care that invested it with significance. The chorus of men and women was good in its resonance, accuracy and shading. The singing of the opening hymn in St. Catherine's Church, of the difficult music that accompanies the street fight in Act II, and of the ringing choral pages of the third final was splendid. What is more, the chorus entered into the action with efficiency.

The orchestra played with sonority, perfection of balance and sensitiveness of feeling which did justice to the score and revealed in the person of Hans Blechschmidt, the conductor, a leader of talent. Blechschmidt took the well-known Prelude at record speed. Thus it lacked somewhat in wonted weight and pomp. But it was a performance of clearness and euphony. The Hans Sachs of Friedrich Schorr was a high-water mark of achievement. First of all, Mr. Schorr has a voice of beauty, and secondly, he sings like a genuine musician. Some of his mezza-voce and pianissimo singing was of astonishing delicacy, purity and finesse. Mr. Schorr sang the soliloquy with ease of voice, tempered by fine and faithful style.

Maria Mueller was a charming Eva—an Eva illusive to the eye; slim, youthful, acceptable to the imagination. Both in action and in song, Mme. Mueller was admirable. Her portrayal of Eva was delightful because of her spontaneity, her suggestion of sentiment and impulsiveness, her variety and significance of pose and gesture and expression.

The Walther of Gotthelf Pistor was distinguished. Pistor has both the voice and the style for Walther's music and his acting was thoroughly in keeping with the character.

The Beckmesser of Arnold Gabor was excellent in his malice and ludicrous in his song, even though the joke of the serenade, through the absence of cuts in the score, became rather tedious in the telling.

Marek Windheim was a lively David, acting with animation and singing with the excellent diction which characterized most of the artists; there was no lacking the winning folk-quality which should distinguish this role.

Ezio Pinza sang Pagner's music as was expected of him, while his acting was filled with detail of ripe and robust characterization. The Magdalena of Eva Atkinson is still apparently in the experimental stage.

The stage settings were according to Wagner traditions. Unquestionably this performance of Die Meistersinger was one

of the finest achievements of the San Francisco Opera Company.

OPERA SEASON ENDS WITH CARMEN

Bizet's fascinating Carmen with Faina Petrova as the Cigarette Girl, Audrey Farncroft as Micaela, Giovanni Martinelli as Don Jose, Ezio Pinza as Escamillo, Louis D'Angelo as Zuniza and Zarubi Elmassian, Eva Atkinson, Millo Picco, Ludovico Oliviero and Arnold Gabor in the lesser important roles, brought the ninth annual season of the San Francisco Opera Company to a brilliant close. When the opera was over, Robert I. Bentley, president of the San Francisco Opera Association, issued a statement to the effect that according to the press and public the season just concluded was the most successful artistically in the career of the San Francisco Opera Company. He stated further that the books of the organization would show a deficit. This was not because of the lack of public support but due to the fact that several operas, new in the San Francisco Opera Company's repertoire, required many additional rehearsals, new scenery and costumes. Mr. Bentley appreciated the way the public had patronized the opera, expressed his thanks for the spirit of cooperation manifested by the various committees that work in behalf of the San Francisco Opera Company.

In concluding her report of the season, the writer desires to mention a few names besides those of the artists and Gaetano Merola, whose untiring efforts and hard work did much in making the season the brilliant success that it proved to be. These are, first of all, Alice W. Yates, publicity director; Wilfrid L. Davis, Frank Siggillia and William A. Meade, house manager.

C. H. A.

Corona Looking Forward to New York Recital Debut

Preparations for her first New York recital and the study of two new operatic roles have occupied Leonora Corona's summer. The Metropolitan Opera soprano recently came back on the Ile de France after several months in Europe.

Miss Corona spent part of the time near Verona, visiting Maria Gay and Giovanni Zenatello, and later travelled with them to their country home in Spain, at Pena Roa, just outside Barcelona. She lived upon a rigid schedule: three hours of practice a day and plenty of outdoor exercise, swimming and horseback riding. Her Carnegie Hall recital which takes place on Friday evening, October 23, marks the singer's New York debut as a concert artist, for, although Miss Corona has sung prima donna roles for four years at the Metropolitan, she has confined her concert appearances to other cities.

Her Carnegie Hall program will hold groups in four languages, including operatic arias and several new American songs, among the latter The Call of the Sea, written for Miss Corona by Walter Golde.

Roles in the two operas which Miss Corona learned this summer were Montemezzi's Zoraina and Verdi's Simon Boccanegra, to be heard this winter at the Metropolitan. Between weeks of study, Miss Corona took a few short vacations, visiting Venice and Milan and completed her holidays in Paris.

John Bland Celebrates Anniversary

John Bland, master of Calvary Choir, will complete his twenty-fifth year of service in Calvary Parish, New York, October 18. There will be a special service of music at 6 P.M. on that day. Mr. Bland came to Calvary Church in 1906 from All Angels Church, where he succeeded Evan Williams and Hobart Smock as tenor soloist. Calvary Choir has maintained its high standard through many years. The choir of boys and men has sung on many occasions with the Schola Cantorum, The Musical Art Society and with the Metropolitan Opera Company and it has been heard in a cappella recital in Town Hall. In 1927 the treble section was changed to young female voices as it was no longer possible to get good voices for the choir without the prohibitive expense of a choir school. During these years Mr. Bland has had for his organists John Cushing, Alfred Greenfield, Hugh Porter and Harold Friedell. The Rev. Samuel M. Shoemaker is the rector of the parish.

Grosbayne Teaching at Brooklyn College

Benjamin Grosbayne has been engaged to direct a course in conducting and one in musical criticism at the Brooklyn College. Mr. Grosbayne formerly was a member of the music department of the New York Times.



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PIETRO A. YON
with his sister and his son, Mario, in the Italian Alps.

Pietro Yon to Give Carnegie Hall Recital

Pietro Yon, organist, who returned recently from a summer in the Italian Alps, brought back a new work for the organ—Concert Stück—which he will play for the first time at his Carnegie Hall concert on Monday evening, October 26. The composition which requires a brass ensemble is the product of several months of intensive work abroad, interspersed with a few concerts presented by the organist in his home country.

In discussing his activities abroad, the organist, who occupies the position of Honorary Organist of the Vatican, Rome, said he had played his first Italian concert this past season at St. Peter's there. This was followed by two other recitals; his performance at the famous Church of Santa Croce in Florence having attracted the eminent critic, Msgr. Gino Borghezio, director of the Vatican Library, who traveled from Rome to attend. Writing in L'Osservatore Romano he spoke of Mr. Yon's performance in Florence as a "brilliant example of the technician's skill and the artist's interpretation; placing Maestro Yon as a rival of the greatest, including Matthey, Dupre and Bonnet."

Mr. Yon has already resumed his activities as musical director and organist of St. Patrick's Cathedral. His first concert this season—his appearance at Carnegie Hall on October 26—will also constitute the first organ recital held in that auditorium since Mr. Yon's dedication performance in honor of the installation of the Kilgen organ in November of 1929.

Record Enrollment at Eastman School

The entering class at the Eastman School of Music includes 154 students from twenty-six states, and Japan and Hungary. This is the largest entering class thus far received by the Eastman School and the number of graduate students and advanced students also exceeds those of previous years. Approximately two-thirds of the entering students come from outside New York state; nearly one-fourth of them come from states beyond the Mississippi River, with California well represented. New England makes a substantial quota contribution.

In department enrollments large increases are noted in violin, horn and violoncello, and all orchestral instruments are attracting larger numbers of students; piano, voice and public school music naturally continue to show the largest enrollments; the composition department has a bigger enrollment than ever before.

It is significant that almost one-third of this entering class is of a membership that is entitled to advanced standing.

The graduate division of the class constitutes a sizable group. The graduate department in the Eastman School now numbers 30 students who seek master degrees from the University of Rochester.

Sternberg School Offers Variety

The Sternberg School of Music, Philadelphia, which opened September 14 for the 1931-32 season, offers training which qualify its students either as performers—professional or amateur—or as teachers. The curriculum includes courses in piano, violin, viola, cello, voice, opera coaching and repertoire, organ, harp, orchestral instruments, solfeggio, theory and composition, early church music, history of music, chamber music, methods of teaching, and French (language and diction).

Two faculty members recently added to the staff are Nicola A. Montani, whose course is entitled A Modern Method of Solfeggio; and R. Mills Silby, Mus. Doc., who will give a course in Early Church Music. Heading the various departments are: Alex-

ander Kelberine, piano; Joel Belov, violin; Maurice Kaplan, viola; Adrian Siegel, cello; Euphemia Giannini-Gregory, voice; Henri Elkan, opera; and Mr. Montani and Mr. Silby. Mr. Kelberine is dean of the faculty.

Mme. Colombati Returns

Virginia Colombati is back in New York from Italy, to resume her teaching of the many pupils who await her.

She regrets to report that the real bel canto is fast disappearing in Italy. The good artists have deserted Italy, for greater remuneration in other countries, particularly America. Therefore, the Italian public must be satisfied with what it can hear and, as a result, its taste has deteriorated.

In Italy Mme. Colombati had to combat the idea that American voices are unpleasant. After twenty-two years of teaching in this country, her experiences have convinced her that Americans have dulcet voices which, however, sometimes acquire a harshness of tone in trying for volume.

"One must first acquire quality without effort; volume gradually develops by itself," Mme. Colombati says.

I asked if it is difficult for a woman to teach male voices. "It is not difficult for me," Mme. Colombati smiled, "for I have had experience not only as a voice builder, but also because I spent my whole life in the atmosphere of voice pedagogy. My father was a singer and vocal teacher and through him I learned the fundamentals of voice technique. I have come to know how each tone in each voice must sound. Furthermore, I do not fill the head of the pupil with thoughts of anatomy in relation to singing. Why cannot a woman train male voices, when there are so many successful male teachers teaching female voices?"

Mme. Colombati is glad to be in the land of her adoption where she has spent so many happy and successful years. J. V.

Virgil Piano Conservatory Opens

The Virgil Piano Conservatory and School of Public Performance, New York, started its forty-first season the week of October 1. The specialties of this institution include preparing students to become teachers; instruction in harmony and theory; training in memorizing, finish of style, and interpretation; and preparation for public playing. For the benefit of parents who wish to give their children musical education, but feel unable to do so financially, Mrs. A. M. Virgil, director, has created a special department which offers instruction at low rates. Pupils of the Virgil Piano Conservatory take part, as soon as their musical development justifies it, in the musicales given the first and third Saturdays of each month.

Rosenthal Plays for Charity

A concert was given at Bad Gastein, Austria, not long ago by Moriz Rosenthal, pianist, in aid of the Artists' Home of that city. Fritz Recktenwald conducted the orchestra and Rosenthal played the Chopin E minor concerto, Liszt's Second Rhapsody, and the concert-giver's Variations in its new form for piano and orchestra. Rosenthal will appear at over forty concerts before January 1, in Berlin, London, Madrid, Vienna, Stockholm, Amsterdam, Copenhagen, etc.

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Stravinsky Records His Symphonie de Psalmes

The Russian Modernist Adds to His List of Personal Interpretations—Madeleine Grey in a Series of Auvergne Folk Songs

By RICHARD GILBERT

Letters and Questions Should Be Addressed to the Phonograph Editor

The announcement of each new work by Igor Stravinsky provides a large number of musicians and listeners with diverse apprehensions and variable degrees of expectancy. His admirers will find another reason for expressing adulation or the unwitting apology which has been so common of late (cf. *Le Baiser de la Fée*, Piano Concerto, *Capriccio*); his detractors will engender more bitter invectives or simulated disappointment, and the ordinary concert goer or disc collector will wonder once anew what it is all about and in what manner or disguise will Stravinsky appear next time.

Stravinsky's changes in style have been bewildering, it is true, and his sudden detours and investigations of certain not too recondite alcoves leave the impression in many minds as to whether the composer himself knows exactly where he is going or just exactly what he is seeking; what, precisely, he likes to do. This game of hide-and-go-seek, nevertheless, has a great number of fascinating and delectable moments and there are some of us who enjoy the chase tremendously.

Lately, Stravinsky has been accused of a number of paltry excursions. *Oedipus Rex* is attacked by those critics who were unable to see any justification in *Le Sacre du Printemps* until the significance of that masterpiece was practically forced down their throats, so to speak. Then the three works for piano (*Concerto*, *Sonata* and *Serenade*), *Apollon Musagètes*, *Le Baiser de la Fée* and the *Capriccio*—from "back to Handel" to "back to Tchaikowsky," not to spare the memory of one, Johann Sebastian—were claimed to be inexcusable retrogressions on the part of an erstwhile revolutionary musical figure. Was Stravinsky bumping his head against the end wall of an artistic blind alley or was he, as I am inclined to believe, indulging in a little laboratory experiment, the worth of which to be made evident at some future date?

At any rate, Igor Stravinsky's *Symphonie de Psalmes*—a complete recording of which, under the composer's personal direction, is published by Columbia, Masterworks Set No. 162—is unmistakably a masterpiece, a composition of the order of *Le Sacre* and *Les Noces* and an ineluctible sign that the author of those earlier works is remarkably virile and living.

Stravinsky has turned to the phonograph before for the purpose of stating for all time his intentions regarding the proper playing of *Petrouchka*, *L'Oiseau de Feu*, *Le Sacre du Printemps*, an excerpt from *Pulcinella* and the *Capriccio* (the composer at the piano here; Ansermet conducting)—the works he directed for the Columbia microphones. The registration of his penultimate creation (a violin concerto has recently been completed) utilizes the services of the Stravinsky Symphony Orchestra and the Alexis Vlassoff Chorus, Paris.

The directorial shortcomings of this slender, short, astigmatic composer are generally known wherever he has appeared on a concert hall podium. Yet the recording studio is another matter entirely. These interpretations are stamped with complete authenticity.

The *Symphonie de Psalmes* was composed in 1930, "to the glory of God," and dedicated to the Boston Symphony Orchestra which organization, under the direction of Serge Koussevitzky, first presented it last December. The work is written for a mixed chorus of four voices and an orchestra composed of five flutes, five oboes, four bassoons, four horns, five trumpets, three trombones and tuba, violoncellos and double-basses, harp, two pianos and instruments of percussion. Violins and violas are omitted. The orchestra, in some spots, sounds curiously like an organ; however, Stravinsky's preoccupation with the wood winds and his remarkable exploitation of combinations evolving new qualities of timbre and sonority preclude any comparison other than a passing one. The title symphony, so far as I can see, is used in a very broad manner: the mood and sentiment of each psalm is different and, naturally, calls for individual treatment. However, the initial theme of the first movement later becomes the first subject of the fugue appearing in the second part and again reappears in the beginning of the *Allegro finale*.

The first movement (one record side) exposes verses 13 and 14 of Psalm XXXVIII; the second section (sides two and three) makes use of verses 1, 2, 3 and 4, Psalm XL; and the concluding movement (in three record parts) is constructed around the whole Psalm CL, *Cantate Dominum*.

The performance of the Russian choir (the Psalms are sung in Latin) is an example of perfect intonation. And the recording is realistically uniform; in particular: the exposition of the fugue in the second movement where a splendid balance of vocal registers is achieved.

This is no place to discuss Stravinsky's deistic principles. The *Symphonie de Psalmes* is replete with deep feeling, a profound religious emotion and his expression runs the gamut—in highly refined, succinctly stated terms—of supplication, humility and thankfulness and, in the *Cantate Dominum*, jubilation.

The terseness of *Oedipus Rex* is evident here. Within a form no longer than the average Mozart symphony, Stravinsky manipulates his means with an economy not only modern in principle but classic in restraint and effect. The double fugue of the second movement is developed in a beautiful manner. The wind instruments expose the first fugue, the chorus the second, and the whole is a veritable hymn of faith. The last section proclaims the Stravinsky of *Le Sacre* just as the prelude reminds one of Les Noces. (What an admirable "return" to Stravinsky this time.) The opening Alleluia of the finale (*Praise ye the Lord. Praise God in His Sanctuary: Praise Him in the firmament of His Power*) with its softness and diffidence is abruptly followed by the jubilancy of a pulsating orchestra. The battery its rhythmic shackles released, performs the enigmatic rites in the old Stravinskian manner. The harp, the tambourin, reeds and the cymbals—instrumental timbres of unusual sonority and effectiveness—sweep by (the *Capriccio* has not been in vain). But not for long: the happy dissonances of the *allegro* and the staccato strides of the bass strings recede, the original 4/4 tempo of the movement returns and again (*Alleluia*) it is as it was in the beginning.

Music has come a long and sometimes troubled path down the ages. Formerly she served a chosen few; now the most musically isolated may learn to worship her. We are living in a day of miracles—as, I believe, has been stated before—a day of communication through the ether, of accommodating loud speakers in lounge rooms of auditoriums, and of talking pictures. Heretofore the musical listener has always been at the mercy of program makers other than himself. Now, whenever he wishes, he has only to lift a lid, switch a button, slide a needle into place and the music of his own choosing, reproduced vividly and powerfully, is at his command any hour, any time, any place. When Stravinsky wrote the *Petrouchka* suite (or take any composition of the masters) he reached comparatively few out of the multitudes. In 1930 he composes a work calling for an orchestra of virtuosi and a canable chorus—in less than a year from the date of its first performance a man in Phoenix, Ariz., may listen to the *Symphonie de Psalmes* a dozen times daily if he so wishes. And yet people say: "Oh, the phonograph has been put on the shelf by the radio."

One of the most successful debuts of last season (so far as New York was concerned) was the first American recital of Madeleine Grey, French mezzo-soprano, exponent of the moderns and folk song interpreter of a rare order. I recall that a large number of musical celebrities, including Arturo Toscanini and Walter Damrosch, were noticed in her audience. Mlle. Grey is not the possessor of an unusually beautiful voice nor is she able to project it with a great degree of technical facility. But I do not know of a singer who can portray the intimate character of poetry or paint a tonal picture with as penetrating and communicable insight into the exigencies of a mood as that exercised by Mlle. Grey. Prominent in her program at Town Hall were several folk songs in langue d'oc dialect from the collection *Chants d'Auvergne*, arranged by Joseph Canteloube. These and several other numbers from each of the four series (published

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in 1924-29) were recorded by this charming disuse about a year ago in Paris. *Bailèro* and three *bourrées*: *L'Aio de rotso* (Water from the Spring), *Ound' onorèn gorda?* (Where Shall We Stay) and *Obal, din lon Limouzi* (Down in Limousin) are now published by the local company with the remaining numbers promised before long.

The popular songs and *bourrées* of Auvergne form a folklore of a rich and singular character—the music of *Déodat de Séverac* and *Joseph Canteloube* (principally in the former's *Flors d'Occitania* and the latter's opera *Le Mas*) indicates as much. Both men, incidentally, were pupils together at the *Schola Cantorum* and are of the same artistic family, basing much of their composition on the aesthetic charm of this regional inspiration. Canteloube is at present putting the finishing touches to a lyric work of large proportions entitled *Vercingetorix*. The Paris Opéra will give its premier during the new season. But to return to our record:

Madeleine Grey is accompanied by a first-rate orchestra under the direction of Elie Cohen, presiding musician of the *Opéra-Comique*. The orchestration of these colorful lyrics is achieved ingeniously; to translate a French appreciator, the songs "are enveloped in a rustic atmosphere and seem to be modulated by the flute of Spring itself." The three *bourrées* are first cousins to the piano pieces of de Séverac: *Vers le mas en fête*, *Les Muletiers devant le Christ de Llivia*, and *Baigneuses au Soleil* (Blanche Selva, biographer of the composer, plays these pieces on three French Columbia discs, available here through the importers). *Bailèro* is a delight. This Shepherd's Song of Upper Auvergne is a plaintive and tender melody the instrumentation of which utilizes the oboe and flute with splendid effectiveness. The statement is true that not only are these songs an affirmation of a race but the renaissance of an art.

The singer, who is a musician of rare discrimination (she first studied piano under Cortot) and the favorite interpreter of every outstanding contemporary French composer, is an extraordinary linguist and handles her text so that not a word or syllable escapes. The character of each lovely song is well expressed, the accompaniment delicately balanced and it is a pleasure to report that the microphone has captured all, even to the slightest nuance. This disc (50303D) and the others planned to succeed it will amply repay investigation.

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More New Artists for Chicago Civic Opera

(Continued from page 5)

are new, and of the six basses one is new. Americans predominate, with a representation of twenty-two artists, more than one-third of the total list. There are also nine foreign-born artists who have become American citizens.

The complete roster includes the following names: sopranos: Rose Barrons, Wilma Bonifield, Marie Buddy, Clare Clairbert, Noel Eadie, Helen Freund, Alice d'Hermanoy, Serafina Di Leo, Lotte Lehmann, Frida Leider, Mary McCormic, Lydia Mihm, Claudia Muzio, Iva Pacetti, Rosetta Pampinini, Rosa Raisa, Maria Rajdl, Margherita Salvi, Leola Turner, Thelma Votipka; contraltos: Louise Bernhardt, Maria Claessens, Coe Glade, Maria Olszewska, Helen Ornstein, Irene Pavloska, Sonia Sharnova, Conchita Supervia, Cyrena Van Gordon; tenors, Paul Althouse, Giuseppe Cavadore, Oscar Colcaire, Antonio Cortis, Octave Dua, Charles Hackett, Jan Kiepora, Rene Maison, Paolo Marion, Charles Marshall, Lodovico Oliviero, Theodore Ritch, Tito Schipa; baritones: Salvatore Baccaloni, Augusto Beuf, Rudolf Bockelmann, Vittorio Damiani, Desire Defrere, Cesare Formichi, Eduard Habich, Barre Hill, Hans Hermann Nissen, Giacomo Rimini, Robert Ringling, Eugenio Sandrini, John Charles Thomas, Vanni-Marcoux, Jean Vieuille; basses: Chase Baromeo, Sergio Benoni, Edouard Cotreuil, Alexander Kipnis, Virgilio Lazzari, Antonio Nicolich; conductors: Emil Cooper, Charles Lauwers, Roberto Moranzoni, Egon Pollak, Frank St. Leger, Isaac Van Grove; stage director, Dr. Otto Erhardt; technical director, Harry W. Beatty; ballet director, Laurent Novikoff.

Juilliard Graduate School Awards Fellowships

The Juilliard Graduate School of Music, New York, has awarded fifty-five fellowships for the 1931-1932 term to music students from thirteen states. The scholarships were won in competitive examinations. The scholarship winners are: Conducting—Leo Kucinski, William Liberman, Jerome Moross, George Raudenbush; composition—Priscilla Beach, Harold Brown, Marion Miller, William Pollak, Sigvald Thomson; cello—Milton Forst, Ruth Hill, Suzanne Masselin; violin—Julian Altman, Tobias Bloom, Morris Brenner, Fred Buldrini, Betty Etkin, Andrew Glassman, Andrew Gottesman, Aaron Hirsch, Max Hollander, Irving Lipkin, Dorothy Minty, Rosa Shapiro, Philip Williams; piano—Jack Abrams, Grace Cronin, Minnie Hafter, Lawrence Hahn, Robert P. Hill, Milton Katz, Lucile Konove, Dora Pomerantz, Regina Pudney, Nadia Rostova, Sadye Slatin, Sidney Sukenig, Sara Teraspulska, Helen Thomson, Rosalyn Tureck, Dorothy Wagner, Helen Windsor; voice—Harold Bogges, Andre Cibulski, Helen Couchman, Beatrice Gilman, Edison Harris, Malcolm Hilty, Helen Marshall, Roy Nichols, Margaret Olson, Roland Partridge, Lancelot Ross, Florence Vickland, Floyd Worthington.

Examination requirements are adequate preparation for graduate work in music, four years high school or its equivalent, American citizenship and a letter of recommendation from the former teacher. The school opened officially in its new building on Claremont Avenue, October 8.

Los Angeles Philharmonic Elects New Board Members

At the annual meeting of the Board of Directors of the Los Angeles Philharmonic Orchestra, held October 6, two new members were elected to the board. Mrs. Eugene O. McLaughlin and Robert Linton, to fill the places left vacant by the late Mrs. Robert I. Rogers and Russell H. Ballard. The following members comprise the board for the ensuing year—William Andrews Clark, Jr., president; Caroline E. Smith, first vice-president; Mrs. Eugene O. McLaughlin, second vice-president; Mrs. Allan C. Balch, third vice-president; Mrs. Cecil Frankel, E. Avery McCarthy, Edwin H. Clark, Gurney E. Newlin, Henry W. O'Melveny, Joseph F. Sartori and Robert Linton. Michael J. Connell and Robert I. Rogers are the honorary vice-presidents.

OBITUARY

LUIGI VON KUNITZ

Luigi von Kunitz, conductor of the Toronto Symphony Orchestra, died in that city on October 8.

Mr. von Kunitz was born in Vienna in 1870, and his musical talent attracted the attention of many of the city's famed ones, including Brahms and Johann Strauss. He toured Europe as a violinist, and in 1912 settled in Toronto, where he became associated with the Toronto Symphony, which he conducted since 1923.

He is survived by his widow, formerly Harriett Jane Gittings of Pittsburgh, Pa., two daughters, and a son.

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Irish Girl Brings Honor to American Teacher in London

LONDON.—It is not often that "discoveries" are made on the boards of one of the world's most famous opera houses, but that is what



Photo by Vaughan & Freeman, Ltd.
MONICA WARNER

has happened in Covent Garden, in London, hallowed by a tradition that goes back to Grist, Patti and Jenny Lind. A young Irish

girl, Monica Warner, stepped out of the teacher's studio in Wigmore Street on to the biggest stage in England, sang one of the biggest parts in all opera, namely, Brünnhilde in Wagner's Walküre, and won instant praise.

Less than three years ago Monica Warner came from Dublin, where she had studied economics at the University, and decided to become a singer. She worked and, thinking herself a contralto, soon was singing contralto parts in the Carl Rosa Company, in the provinces. But her teacher, Dr. Augustus Milner, the American voice specialist in London, discovered that she was a dramatic soprano. He had a hard time to convince her, but the voice developed upwards and increased in power and beauty. Finally, Covent Garden authorities, looking for a Brünnhilde, came to Dr. Milner.

"If you can help convince her that she is a soprano, I'll make her a Brünnhilde," he told them. An audition was arranged: Dr. Milner set to work teaching her a few essential parts of the role. She was heard and engaged for the British season this fall, whereupon Milner gave up a vacation to teach her the whole of the part. In six weeks she was ready.

At last Monica Warner was convinced of her real calling; she sang and acted Brünnhilde as though she had done it for years, and next morning the newspapers blazed forth in headlines about Covent Garden's new "find." Not only did they praise her "beautiful and ample voice" (Daily Mail), the "beguiling fulness of tone, the flowing

utterance, the tenderness of the soft singing" (Evening News), her "freshness and power" (Evening Standard), but her diction, which "enabled us to hear something of the English translation" (Morning Post), and her acting. "Above all," said that most cautious of newspapers, The Times, "she sings and acts with intelligence. She knows when and how to move, and, what is even more important, when to be still."

The result of it all is that Monica Warner will sing all the Brünnhildes of the present Covent Garden season; that she has been made a member of the Company; that her operatic career is assured. Two months ago she was on the point of going back to Ireland to earn a living; today she is a star. It sounds like one of the romances of opera; but at the root it is nothing but intelligent judgment, patience, self-sacrifice, on the part of a teacher, and work, perseverance and faith on the part of his pupil. Dr. Milner is receiving the hearty congratulations of his colleagues both in the British capital and in other parts of the world. M. S.



DR. AUGUSTUS MILNER

Steel Returns to Join Philadelphia Grand Opera Company

Robert Steel, young American baritone, returned from Europe on September 30 to join the Philadelphia Grand Opera Company as a featured artist. For the past three years Mr. Steel has been in Germany, singing first with the Civic Opera in Heidelberg and then with the Prussian State Opera at Wiesbaden. During this time he was heard in such widely divergent parts as Sharpless in Madam Butterfly, Marcel in Bohème and Amfortas in Parsifal. The German press praised his voice and stage presence, and his command of that language was cited by the Berlin Tag as "an example to many German singers."

Mr. Steel, during a two months' leave of absence from opera, made a concert tour which carried him to Dresden, Berlin, Munich, Cologne, Hamburg, Prague, Budapest, Vienna, Copenhagen, Oslo, Stockholm and London.

A native of Pennsylvania, son of Philip Steel of Lansdowne, Robert Steel appeared with the Philadelphia Grand Opera Company in Traviata several years ago. He was also heard with the Chicago Civic Opera Company and the Seattle Opera Intime. He made his European debut in Italy, appearing in Milan, Venice, Ferrara and with the San Carlo Opera Company in Naples. His first appearance this season with the Philadelphia forces will be November 12, in Traviata. Mr. Steel brings back with him a huge silver trophy which he won at the Wiesbaden golf course, which proves him an athlete.

Carpelan-East Indies Expedition to Include Musical Research

The Carpelan-East Indies Expedition, which has its headquarters at the Roosevelt Hotel, New York, under the direction of Captain Harry Carpelan, is of interest to musicians because music research is to be included in its activities. The expedition, as its name indicates, is preparing for exploration in the Far East. Its route to the Orient will take in Porto Rico, Haiti, the Galapagos Islands, Society Islands, Tonga Islands, Australia, Solomon Islands, Borneo and Siam. Members of the music committee are: Walter Damsch, Leopold Godowsky, Ossip Gabrilowitsch, Fritz Reiner, Joseph N. Webber, Vincenzo Bellezza, William C. Hammer, Kendall Mussey, Leonard Lieblich, Mrs. Edgar Stillman Kelley, Carolyn Beebe, Isabel Lowden, A. Walter Kramer, Henry Hadley, Dr. Alexander Russell, Charles Wakefield Cadman, Charles P. Sawyer, New York Evening Post, Paul Kempf, Gena Branscombe, Georges Barrere, Amelita Galli-Curci, Gene Buck, Sigmund Spaeth and George H. Gartland.

The museums that will benefit from this expedition are: Los Angeles Museum, Natural History, Art and Science; Beloit (Wis.) College Museum; Amherst College Museum; Everhart Museum, Scranton, Pa.; Springfield (Mass.) Museum, with many others in negotiation.

Sylvia Lent's New York Recital October 27

Sylvia Lent, violinist, is to give her annual New York recital at Town Hall, October 27, with Frank Bibb at the piano. For the first performance of La Salle Spier's Ballade, the composer will act as accompanist. Other numbers on the program include the Mozart Sonata in G and the Stravinsky Suite for violin and piano on themes by Pergolesi. Miss Lent was the first American pupil to be

accepted by Leopold Auer when he came to this country. Her European debut was in 1922, her New York debut in 1923. Since that time she has given recitals in many cities in this country and has appeared as soloist with major symphony orchestras.

Reading Rotary Club Chorus Sings in New York

The Reading (Pa.), Rotary Club Chorus, George D. Haage, conductor, recently sang before the New York Rotary Club at the Hotel Commodore, New York. The program held Greeting Song, Gloria (Mozart), Fisher Boats (Zamencik), John Peel (English Hunting Song), Kentucky Babe (Geibel) and Herbert's Street Song. In the last number May Shoop Cox, soprano of Harrisburg, sang the obligato. Miss Cox also sang songs by Ward-Stephens and Mollie Carew. Robert Bagnell, baritone, offered songs by Ward-Stephens and by Geoffrey O'Hara, the latter a member of the New York Rotary Club.

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SCHOLARSHIP WINNERS IN RECENT ITHACA COLLEGE CONTEST
 Left to right: Peter Buono, expression student; Louis Liddiard, pianist; Isabelle Maynard, violinist; Ella Robinson, contralto; Clyde Owens, violinist and winner of the master scholarship for which the entire group competed; and Frank Geyer, saxophonist.

Ithaca College Awards Scholarships

Clyde Owens of West Pittston, Pa., was pronounced winner of the Master Scholarship award at the public contest held September 26, sponsored by the officials of Ithaca College, devoted to Music, Drama, and Physical Education, Ithaca, N. Y.

The master contest, an annual event which occurs for the benefit of incoming students at the beginning of the school year, was more keenly contested this year than ever before, according to George C. Williams, president of Ithaca College, who announced the winner. The evening presentation culminated a series of elimination contests in which scores of talented musicians and readers from a wide area surrounding New York state took part. The finalists were winners of the full scholarships in each music department and the expression department of the college. The master scholarship awards full tuition, meals and room free of charge to its winner for a period of one term.

The competitors in the contest were Louis Liddiard, Elmira, winner of the Ruth Blackman Rodgers scholarship for piano in the Ithaca Conservatory of Ithaca College; J. Frank Geyer of Kingston, Pa., winner of the John Philip Sousa scholarship in the Band and Orchestra school; Isabel Maynard, Fish's Eddy, N. Y., winner of the Ruth Blackman Rodgers scholarship in violin in the Ithaca Conservatory; Ella Robinson, Rochester, N. Y., winner of the Mrs. Harry E. Talbott scholarship offered to the Westminster Choir students of the college; Peter Buono, Binghamton, N. Y., winner of the Walter Hampden scholarship in the expression department; and the winner, Mr. Owens, who is now enrolled in the public school music branch of the music department.

Albert Edmund Brown, director of music department, was master of ceremonies. President Williams announced the winner. He also presented certificates of merit to the full scholarship winners and to the winners of the partial scholarships as resulting also from the morning auditions. The partial scholarship winners, who will receive half tuition free during the first term, are Marguerite Baker, Detroit, who won the Frederick Warde scholarship for expression students; Helen Maitland, Honeoye Falls, N. Y., winner of the Dr. Clarence Dickinson scholarship for Westminster Choir students; Edna Earle Furr, winner of the Dr. Payson Furr scholarship for vocal students in the public school music department; Burton E. Stanley, winner of the H. Benne Henton scholarship in the band and orchestra school; Roberta Christv, winner of the Lucy Marsh scholarship for piano in the conservatory; and Robert Liddiard, winner of the Lucy Marsh scholarship for violin in the Conservatory of Ithaca College.

Soloists Named for Friends of Music Concert

Soloists for the opening concert of the Society of the Friends of Music, October 25, at which Bruckner's Mass in F minor

will be sung for the first time in New York, will be Editha Fleischer, soprano; Marion Telve, contralto; Frederick Jagel, tenor; and Friedrich Schorr, baritone. The concert will be at the Metropolitan Opera House.

Artur Bodanzky, musical director of the Society, will be the conductor. The Society's chorus under the direction of Walter Wohlleb, chorus master, has been augmented to 180 voices for the 1931-1932 season. The orchestra will be from the Metropolitan.

Elisabeth Rethberg, soprano of the Metropolitan Company, will be a soloist with the Friends of Music during the season, her name being an addition to the list of soloists already made public.

Stoessel to Conduct New York Oratorio Society in Three Concerts

The Oratorio Society of New York, Albert Stoessel, conductor, will be heard in three concerts at Carnegie Hall during the 1931-32 season. December 29 the society will give its annual performance of Handel's Messiah; Elgar's The Dream of Gerontius will be presented, March 14; and on May 2 the society, assisted by the New York University Glee Club, will offer its sixth complete performance of Bach's B Minor Mass. With the exception of Dan Beddoe, tenor, who will sing in The Messiah, no soloists have been engaged as yet for these concerts. Hugh Porter will be the organist.

Mr. Stoessel will continue his leadership of the Oratorio Society upon his return to New York, October 15, after conducting the Worcester, Mass., Festival. Pending his arrival the members of the society met for their first rehearsal, October 1, under the direction of the assistant conductor, Alfred M. Greenfield. A few openings remain in the ranks of the chorus for which auditions are held at the weekly rehearsals.

Schumann-Heink Believes in the American Artist

Ernestine Schumann-Heink, who recently returned to New York from California, states that American music audiences should stop placing importance on foreign names. "Never have I seen such promise of a great musical future for this country. Everywhere I see rich talent developing. Yet when these young people come to me for advice, shall I say to them, 'No matter how great your talent, you will not be a success because you were born in Iowa instead of Vienna?' But what else can I say when audiences would rather pay to hear a lesser artist from Europe than a better one from their own country?"

Mme. Schumann-Heink is enthusiastic over the work of Walter Damrosch, the results of which she has seen in all parts of the country. From among the children who listen to his radio concerts, the contralto believes great artists will come. "Perhaps," she added, "he will also make audiences who are less snobbish about American art."

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Music Notes From Coast to Coast

(Continued from page 19)

urb, will present several artists, the names not yet given out.

The Richmond Division of William and Mary College, one of the oldest institutions of learning in the country, has added a music department to include instruction in piano, sight singing and ear training, chorus, harmony and the history of music. These courses will be under Helen F. Rhodes and Margaret James, both musicians of high attainments.

Boys are to be taught the use of string instruments at the House of Happiness on Versable Street by J. L. Stone.

St. Catharine's School for Girls, a fashionable institution at Westhampton, will open its fall term with Miss Powers added to its musical staff.

The Ginter Park Woman's Club announces the beginning of its fall activities with an elaborate plan for the entertainment of its members. Several outstanding musicians will be presented under the chairmanship of Mrs. Thomas Whittet, contralto.

The Richmond Academy of Arts, which last fall and winter conducted a competition among the amateur and professional singers, will conduct a similar series during the coming season. Medals are awarded for excellence in voice, piano and violin, and the contestants are judged by many of the best of the local musicians.

Among the names of professional musicians and teachers, are Lucy Wilson Luke, teacher of piano; Quincy Cole, teacher of piano; Frances West Reinhardt, teacher of singing; Martha Glenn, teacher of piano; Joseph Whittmore, teacher of singing; Lena I. Massei, teacher of piano, and Meriwether

Weaver, teacher of piano, who have reopened their studios in the Corley Building.

The harp is taught in Richmond by Hazel Ione Moses, the violin by John Ingram-Brookes, Adele Lewit Stern, Katherine Thurston, Frank Wendt, Margaret Allen, the Thilow School, Minerva Sorg, and Jay Donohue.

Piano teachers include, besides those above mentioned, Ellie Irving Prince, Mrs. Smith Brockenbrough, assisted by Myrtle Rowe, Wilrid Pyle, Charlotte Wood, Althea Neal, Louise Barker-Thomas, the Bolling School of Music, Emma L. Burkholder, Florence Dansey and Minnie M. Cogbill.

Teachers of singing include Charles Troxell, George Harris, Grace Cosby Hudgins, and Cora Morton Ferrell, besides those previously named. The organ is taught by Louis E. Weitzel, A. J. Pennartz, Ernest H. Cosby, Flaxington Harker, Virginia E. Jones.

Charles Troxell, tenor and choir director, conducts a choral society at his church and also another mixed chorus on the extreme north side of the city.

Maurice Tyler returned from New York and has become solo tenor at Grace Covenant Presbyterian Church, where a large chorus choir is directed by Louis E. Weitzel. At this church Dorothy Rike is soprano soloist. Thomas Bullock, baritone, and Mrs. Charles L. King, contralto.

ROCHESTER, N. Y.—The Rochester Civic Orchestra, Guy Fraser Harrison conductor, opened its season of seventy concerts on October 4. Half of these concerts are given for the general public in auditoriums located in different parts of the city and half are educational concerts for students in the high schools.

TORONTO, ONT., CAN.—St. Hilda's Band, the World's Champion Band from England which came over to Canada for the Canadian National Exhibition in Toronto, gave two concerts there daily as well as accompanying the Exhibition Chorus of two thousand voices under the leadership of Dr. H. A. Fricker. Its final appearance occurred at Massey Hall on September 25. This band which is made up entirely of colliers did some fine work and was much appreciated in Canada. It is returning to England with new laurels. On September 27, Olyve White Norman, a Negro coloratura soprano from the British West Indies, made her first appearance in Canada at the Eaton Auditorium and was accorded a warm welcome by members of her own race and many representative musicians. Her singing of Negro Spirituals was the best part of an ambitious program.

The Madrigal Singers a women's chorus from Peterborough, Ontario, which has created attention for its excellent work under the direction of Dorothy Allen Park gave a concert in Eaton Auditorium September 26. The program was composed of English, Hungarian and Russian Folk Songs. The chorus was assisted by Maurice Solway, violinist, and Philip Spivak, cellist.

The English Light Opera Company, direct from London, England, opened a two weeks' engagement at the Royal Alexandra Theater on September 28. This company of sixty singers presented Merrie England, by Sir Edward Elgar for the first week and for the week of October 5 John Gay's The Beggars' Opera.

The Hart House String Quartet announces its eighth season of five concerts to be given in Hart House Theater. An interesting collection of string quartet works are promised by such composers as Arnold Bax, Gregore Catoire, and Zoltan Kodaly. Contrast between an eighteenth and nineteenth century serenade will be a novelty on one program. Special emphasis will be made of the Haydn celebration in commemoration of the 200th anniversary of his birth.

The Toronto Symphony Orchestra under the leadership of Dr. Luigi von Kunitz is planning a season of Twilight concerts. Lady Bessborough, wife of the Governor General of Canada, will be present at one of the first concerts.

The Women's Musical Club will open their season with the Barrere Little Symphony in Hart House Theater.

Campbell McInnes announces the first of his Tuesday Nine O'Clock Recitals with a Bach program under the direction of Dr. Healey Willan.

Geza de Kresz, first violin of the Hart House Quartet and Norah Drewitt de Kresz, pianist, have returned to Toronto, the latter after an absence of more than a year, during which time she has appeared in concert and on radio programs in Austria, Hungary, Germany and England. These artists are teaching at the Hamburg Conservatory.

Germaine Sanderson returns to Canada from Paris this month and will again teach at the Toronto Conservatory.

Massey Hall is to have worth while concerts in the near future. Under the management of Agnes Steeles there are promised Galli-Curci, La Argentina, Lawrence Tibbett, Yehudi Menuhin and Tito Schipa. I. E. Suckling announces Lily Pons for October 22; two concerts from the Don Cossocks in October and an appearance of the Canadian tenor, Edward Johnson, at an early date.

A. J. B.

Verdi Club Celebrates Composer's Birthday

A goodly company celebrated Verdi's 118th birthday at The Verdi Club luncheon and musicale, Hotel Plaza, New York, October 9. Florence Foster Jenkins, president, introduced artists and guests. David Guion, the American composer; Captain Bland, radio artist; Josephine Beach, Mrs. Cutajar, Florence Bullard; the Musical Courier representative and others were called by name. Louise Ayer LeGai, diseuse, gave early American ballads in costume and danced; Claire Alcee, soprano, was heard in a Verdi aria and Schubert songs, sung very effectively; Alma Rosengren-Witek, wife of the violinist, herself a violinist, played Zarzycski, Chopin and Wieniawski pieces brilliantly. President Jenkins paid a special tribute to Miss Alcee, whose guest she recently was in her home in Syracuse, and attention was called to the coming Bluebird Supper Dance,



CLAIRE ALCEE,
soloist at Verdi Club.

benefit of the Flowers-for-Invalid-Members Fund.

Floral decorations and lively interchange of social amenities combined to make the season's opening by the Verdi Club auspicious in every respect, President Jenkins receiving warm words in compliment, in which Miss Alcee was especially honored.

Gene Schiller and Edwin McArthur were the capable accompanists.

Women Composers Featured at Exposition

Music by women composers of America was a feature of the Exposition of Women's Arts and Industries, New York, September 30-October 6. Pearl Adams conducted the Empire State Women's Orchestra every afternoon and evening, combinations of instruments from this orchestra giving numbers. The Hall sisters (saxophones); Misses Gruppe, Field and Silveir (trio); the Philomela Chorus, Etta Hamilton Morris, director; the Misses Gruppe, Taylor, and Roemaert; Pauline Winslow, poet-composer; the B sharp and Etude Clubs of Brooklyn; the Fay Foster Singers, with the composer at the piano, and songs by Florence Turner-Maley, Mime Gard, John Patrick, and a trio, all were heard. The Aleta Dore Ballet from the Charlotte Lund Opera Company also appeared.

Gescheidt Pupil Sails

Svea Wikstrom, nineteen-year-old soprano, sailed on the S.S. Stuttgart for Germany on October 1, having received the scholarship of the Institute of International Education of Music and Literature, University of Vienna. During her studies with Adelaide Gescheidt Miss Wikstrom has made rapid strides in voice development. She appeared with the Montclair Operetta Club and was soloist at St. Luke's Episcopal Church in Montclair, N. J. Miss Kikstrom will stay in Vienna for one year, where, aside from her course at the University, she will coach with a prominent Viennese musician.

Bach Choir Resumes Rehearsals

The Bach Choir rehearsals for the festival to be held in Bethlehem, Pa., May 13 and 14, will start November 2, in the Chapel of the Moravian Seminary and College for Women, when all the singers of last year are expected to report promptly for rehearsal and new voices will be tried out. Seven cantatas will be given on Friday of the Festival; six of these never before have been sung in Bethlehem by the Choir. One, The Heavens Shout, was sung in 1903 and 1905.

Charles A. Baker Gives Elijah

Charles A. Baker gave excerpts from Mendelssohn's Elijah at St. Paul's M. E. Church, 86th Street and West End Ave., New York, October 11. The choir is composed of Ruth Rodgers, soprano; Elsie

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Basso - Cantante
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Baker, contralto; Lambert Murphy, tenor, and Theodore Webb, baritone.

Noted Soloists for Artistic Mornings

Samuel Piza, director of the Artistic Mornings at the Hotel Plaza, New York, announces the following artists and dates for the eighth season. As usual the concerts will begin at 11:30 o'clock on November 5, 12 and 19, December 2, 10, 17 and 29 and January 7.

Maria Jeritza and Paul Kochanski, violinist, will open the series, other artists to appear being Lily Pons, Grace Moore, Nina Morgana, Yvonne Gall, Rosa Low, May Peterson, sopranos; Richard Tauber and Nino Martini, tenors; Lawrence Tibbett and Nelson Eddy, baritones; Adamo Didur, basso; Efrem Zimbalist and Ruth Breton, violinists; Harold Bauer, Robert Goldsand and George Copeland, pianists, and the Salzedo Harp Quintet.

Shavitch Back From Russia

Vladimir Shavitch arrived in New York October 9 on the Leviathan. Mr. Shavitch has been in Europe since the middle of March. He conducted for three months in Russia, both as director of the Soviet Philharmonic Orchestra and as conductor at the Moscow State Opera. This was Mr. Shavitch's fourth consecutive season in the Soviet Republic.

Alton Jones in New York

Alton Jones, pianist, returned to New York on October 1. He resumed teaching at the Institute of Musical Art on October 8. On October 5 Mr. Jones opened his new studio on West 67th Street where he will be able to meet the demands of his large private class.

Berumen Returns to New York

Ernesto Berumen, concert pianist and teacher, has returned to New York after a vacation in Canada. Mr. Berumen has started teaching at the La-Forge-Berumen Studios, and will give a series of lectures on Modern Piano Technique and Interpretation.

Harrison Christian Back

Harrison Christian, baritone, has returned to New York City, to resume his activities. Concerts have been booked for Mr. Christian over the United States through the Concert Guild.

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New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, October 17
Katherine Bacon, piano, Town Hall (A)
Philharmonic Orchestra, Carnegie Hall (E)

Sunday, October 18
Gigli, song, Carnegie Hall (A)
Dan Gridley, song, Town Hall (A)
Elena Marisa, song, Chalfin Hall (A)
Dominic Angelo, piano, Steinway Hall (A)
Don Cossack Russian Male Chorus, Carnegie Hall (E)
Richard Crooks, song, Town Hall (E)

Monday, October 19
Florence Easton, song, Carnegie Hall (E)
Beethoven Association, Town Hall (E)

Tuesday, October 20
Maria Rosamond Musicales, Savoy-Plaza (M)
Edwina Eustis, song, Town Hall (A)
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, October 21
Siloti, piano, Carnegie Hall (E)
George Reinbert, song, Town Hall (E)
Verdi Club, Ritz Carlton (E)

Thursday, October 22
Philharmonic Orchestra, Carnegie Hall (E)

Friday, October 23
Philharmonic Orchestra, Carnegie Hall (A)
Leonora Corona, song, Carnegie Hall (E)
Felix Salmond, cello, Town Hall (E)
Bernard Farronchi, cello, Chalfin Hall (E)
Russian Symphonic Choir, Washington Irving High School (E)

Saturday, October 24
Kreidler, violin, Carnegie Hall (A)
Hortense Monath, piano, Town Hall (A)
Philharmonic Orchestra, Carnegie Hall (E)
Don Cossack Russian Male Chorus, Institute of Arts and Sciences (E)
Mieczyslaw Munz, piano, Washington Irving High School (E)

Sunday, October 25
Philharmonic Orchestra, Carnegie Hall (A)
National Chamber Orchestra, Town Hall (A)
Friends of Music, Metropolitan Opera House (A)
Branson De Cou, Carnegie Hall (E)
English Singers, Town Hall (E)

Monday, October 26
Pietro Yon, organ, Carnegie Hall (E)
Elisabeth Oppenheim, piano, Town Hall (E)

Tuesday, October 27
National Orchestral Association, Carnegie Hall (A)
Peter Chambers, song, Town Hall (A)
Ossip Gabrilowitsch, piano, Carnegie Hall (E)
Sylvia Lent, violin, Town Hall (E)
Hall Johnson Negro Choir, New School for Social Research (E)
Hochman String Ensemble and Helen Bourne, Barbizon-Plaza Salon (E)

Wednesday, October 28
Richard Tauber, song, Town Hall (E)

Thursday, October 29
Philharmonic Orchestra, Carnegie Hall (E)
Fray and Braggiotti, two-piano, Town Hall (E)
Ivanzoff Trio, Barbizon-Plaza (E)

Friday, October 30
Philharmonic Orchestra, Carnegie Hall (A)
Jose Iturbi, piano, Carnegie Hall (E)
Richard Tauber, song, Town Hall (E)

Saturday, October 31
Clara Rabinovitch, piano, Town Hall (A)
Doris Humphrey and Charles Weidman, dance, Washington Irving High School (E)

Four Composers on Crooks' New York Program

Only four composers—Handel, Schubert, Brahms and Strauss—will be represented on Richard Crooks' New York recital program at Town Hall on Sunday evening, October 18. The distinguished American tenor, besides his New York concert, will sing twice over the radio, and give recitals in Oil City, Bridgeport, Utica, Battle Creek, Saginaw, Detroit, Appleton and Springfield, during October.

To Repeat Pirates of Penzance

Milton Aborn will repeat The Pirates of Penzance at the Erlanger Theater, New York City, for two weeks, beginning October 19. The cast includes: Howard Marsh, Frank Moulton, William Danforth, Vera Ross, Herbert Waterous, Allen Waterous and Vivian Hart.

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Two extremely important additions to the students' or music lovers' library. They contain a Biography, Critical Note, and Explanatory Preface besides copious notes as to thematic material and form. Arranged for piano solo, they fill a long felt want. (Oliver Ditson)

A Program of Early American Piano Music, Collected, Edited and Arranged by John Tasker Howard.

Eight early American composers are represented. Mr. Howard has made a distinct contribution to musical Americana. He seems to feel that these compositions are historically rather than musically important. However, there are some charming pieces among them. (J. Fischer)

Five Adaptations for Two Pianos, Four Hands, of the Two-Part Inventions of J. S. Bach, by Guy Maier.

Inventions Nos. 1, 4, 8, 9, 10 have been used. Technically, they will not serve the same purpose as the originals, but with certain lazy pupils they will offer a way to arouse the consciousness of the Bach style. As studies in ensemble they undoubtedly have value. (J. Fischer)

Esquisses, by Oswald Guerra.

The composer has separately dedicated these ten short pieces. No doubt each represents an exquisite moment to him but personally I prefer my moment esquis without so much cerebral straining at effect through cross relation. (Max Eschig)

Suite Anglaise, by Marius Francois Gailard.

M. Gaillard uses plenty of dissonance and is thoroughly ultra-modern, but he has a sense of humor, and the obvious gaiety of these pieces causes them to be forgiven much. I advise modernist pianists to look them up for recital purposes. (Max Eschig)

Tamarit—Barcarolle, by Augusti Grau.

Tamarit, an old castle on the coast of Tarragone—"The spirit of the centuries sleeps in her walls and amid her ruins; their stones keep in silent reflection, the ineffable harmonies which come from the horizon, bringing the clamor of those who have gone to far countries."

A beautiful, atmospheric barcarolle in the style of the Debussy school. Very interesting use is made of a theme in the Arabic vein, characteristic of the cradle song of Tarragone. Recitalists, take note. (Max Eschig)

Zortzico, by I. Albeniz.

This composer's work is too well known to need critical comment. Two more interesting Spanish compositions for the recitalist. (Azulejos)

Le Piano Revelé par le Film, by Louta Nounberg, interpreted by Nicholas Orloff.

Two Etudes of Chopin, op. 10, No. 8—op. 25, No. 10.

This is indeed an interesting departure in critical and analytic material for students. Mr. Orloff has posed for a series of motion pictures which give most clearly each hand and finger movement in various passages of these Etudes. It will be a revelation to people who believe in applying set methods, to find how many hand positions are necessary in the playing of one composition. Any one who has heard Mr. Orloff play these two Etudes can testify as to the excellent results. The text by Louta Nounberg is comprehensive and the fingering analyzed to the last degree. To those students capable of reading French, they will prove most interesting. (Azulejos)

Mazurkas, by Alfred Gradshteyn.

Four Mazurkas dedicated to Karol Szymanowski, Arthur Rubinstein, and Simon

Laks. "What's in a dedication?" Musicianly, but every ear forms its own beauty.

Caricature, Dance Suite, by George F. McKay.

An early opus of a young man in high spirits, who shows talent. 1. Snickertynips; 2. Jabbertyflips; 3. Swaggerhop; 4. Burlesque March. (Edition Schott)

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Twenty Melodies and Playtime Drills, by A. Louis Scarmolin.

All in five-finger position. First grade, rather more musical than most of this type of thing. (Oliver Ditson)

Our First Duet Book—for two beginners, by Mathilda Bilbro.

A teacher of Miss Bilbro's experience understands the technical problems here concerned, but why must they be made so unmusical? (Oliver Ditson)

Six Very Easy Playtime Fancies, by Bert R. Anthony.

Procession of the Sardar. A piano arrangement from the Caucasian Sketches of M. Ippolitoff-Ivanoff. (Oliver Ditson)

The Glider, by Bernard Wagness.

Third or fourth grade arpeggio study. (Oliver Ditson)

The Snow Storm, by Matilda Bilbro.

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By William Geppert

David Gibson, publisher of the *Lorain (O.) Journal*, has been quoted in this department several times. The *Lorain Journal* is an unusual publication in that it gives its readers an outlook on the world that the average daily paper in smaller centers does not give. Mr. Gibson has been in Europe and has written a series of articles, headed "Observations of Travel."

One of the joys of reading what Mr. Gibson writes is that he takes up the living problems of the day and tells what the people are doing; not the people in the high life nor the politicians. He departs from the main travelled roads of the tourists and the guide books and his observations are unusual and interesting.

In a recent letter from London he tells of the manner in which the traction systems are conducted in that section and suggests that there is much that the United States might copy, especially as to the business traffic in London. He tells in this same article about the telephone service there and then gives some information regarding the radio, as follows:

"Radio in England is under government subsidy and there is no advertising. An owner of a receiving set pays what amounts to about 60 cents a year in our money as a tax to the government.

"Most families have portable sets, about half the size of a suitcase, and they contain five tubes or 'valves' as the English call them, and also have what amounts to an A and B battery so that it is not necessary to connect them with an electric light socket.

Fourth grade double notes and arpeggios. (Oliver Ditson)

Hop, Skip and Jump, by Matilda Bilbro.

First grade—chord positions and scales. (Carl Fischer)

The Young Harp Player, by P. Mondrone.

Arpeggios—first grade. (Carl Fischer)

The Goblin, by Cedric W. Lamont.

Second piano part by Frances Frothingham. Excellent ensemble for third grade. (Summy)

The Flower Vendor, by Irene Rodgers.

Second or third grade valse. (Summy)

Firebrands, by L. Leslie Loth.

A two-piano arrangement by Louis Victor Saar. (Summy)

Concert Etude for advanced players.

Tschaikowsky—Valse of the Flowers.

Second Piano Part, by Karl Dubbert.

The Clock Suite, by Marie Seuel Holst.

Charming pieces for first and second grade players, all descriptive of famous clocks. (Summy)

Etude Fantastique, by Florence Parr Gere.

An etude for fairly advanced players. (G. Schirmer)

Father Time and His Army of Notes, by Josephine Hovey Perry.

"People carry these sets around with them on trips or into the parks in the evenings or on a Sunday. They are combination long and short wave sets. Local stations are obtained on the long, and Paris and Berlin on the short—the selection from long to short is by turning a switch. Six evenings a week the London Symphony Orchestra is broadcast from Queen's Hall for an hour and a half, otherwise the programs will average with our own."

Those who are constantly complaining about the advertising that is carried on over the radio in this country can have a feeling of relief that there is at least one country that has solved the problem of elimination. There could be restrictions placed on the advertising methods employed over the radio, but eliminating it entirely would not do justice, or help to pay, unless the individual radio owner did the paying that enables the giving of programs to the people of this country.

This is not felt in New York City, for in that city there is such a system of broadcasting that one is relieved of listening in to long commercial talks. It is the smaller centers that suffer. There is no way that the owners of radios in the smaller centers can reach the wealth of good things that are broadcasted by the two broadcasting systems, the National and the Columbia.

The hook-ups, however, bring to the small towns occasional good talks. The time that is not taken up by the local stations and fed into by the National and Columbia prevents obtaining many of the good things that go out over the air. This vacant time, so to speak, is utilized by local advertising and naturally the announcers are not what we expect from the national broadcasting announcers. When fifteen minutes is given to a local concern and about one-third of the time utilized by electrical transcriptions, the over-the-counter talks of the local announcers are unbearable. However, it is hoped that these difficulties will be overcome and that the United States will not be behind any country in the world.

LISZT RUMANIAN Rhapsody Found

BERLIN.—A Rumanian musical historian, Dr. Octavian Beu, has discovered a hitherto unknown Rumanian Rhapsody by Franz Liszt, in the Liszt Archives at Weimar. The work presumably dates from the year 1847. Dr. Beu is convinced that there must be more Rumanian pieces among Liszt's posthumous works and is continuing his research. T.

This presents a well-worked-out plan for teaching note values, only Miss Perry has made one fatal mistake. In using a quarter note, two eighths and a quarter in $\frac{3}{4}$ time, she advises counting "1, 2 and 3," which actually makes a count of four, if she will think it over. Why not count 1 and 2 and 3 and 4 and, or better still, 12, 34, 56, as equal division of each beat? (Willis)

Grace Hofheimer says beggin' your pardon, as 'ow she has a little book, which though not new, craves a word to the effect that it is not intended as a text book, or comprehensive treatise on theory, but as a simple presentation of theoretical material, and as a reference book and guide to the teacher, who may fill in the missing words in his own fashion. The book is called *Musical Theory at a Glance*. (Carl Fischer)

Opera in the Land of Camels

A season of Italian opera, under the direction of Maestro Antonicelli, will be given in the Royal Egyptian Theatre in Cairo from January 14 to March 1.

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ANNE ROSELLE

photographed with Richard Strauss, composer of Elektra, in Germany, where Miss Roselle prepared the title role with him for her appearance with the Philadelphia Grand Opera Company at the Academy of Music, Philadelphia, on Thursday evening, October 29, with Fritz Reiner conducting. Miss Roselle has sung Salome and Rosenkavalier, under the baton of the celebrated composer many times. She will portray Elektra, however, for the first time.



DORIS DOE,

American contralto, arrived recently from Berlin accompanied by two valuable and diminutive Siamese cats. These animals were the gift of Dr. and Mrs. Joseph Wilson Cochran and were presented to Miss Doe as a souvenir of the dedication of the American Church in Paris at which she sang. Miss Doe, who has been absent from New York for two and a half years singing at the Staatsoper in Dresden and in Paris, London and Monte Carlo, has signed a five year contract with the Metropolitan. (Montauk Photo.)



JOSEPHINE FORSYTH,

whose musical setting of The Lord's Prayer was sung as the invocation at the Rubinstein Club Autumnal Breakfast at the new Waldorf Astoria, October 3. This composition by Miss Forsyth is associated with the old Waldorf as well as the new. The composer and her husband, Philip Andrew Myers, first met at the old Waldorf, and about a year later they were married. In their car on the way to church, Miss Forsyth first heard in her mind the music of The Lord's Prayer. With a music sheet on her lap she wrote down the notes, and during the drive to church in the few moments that preceded the ceremony, the song was completed. Clifford Cunard, a vocally gifted wedding guest, volunteered to sing it, and The Lord's Prayer was given its premiere. Shortly after it was published by G. Schirmer, Inc., and has since been sung throughout the United States in a variety of arrangements.



FLORENCE AUSTRAL, JOHN AMADIO and EDITH HENRY,

New York accompanist, on the steps of York Minster. The latter visited the couple at their home in England and appeared with them in several concerts.



MR. AND MRS. SIMON BUCHAROFF

vacationing in New York State. Mr. Bucharoff will deliver a lecture on piano playing and teaching and their effect upon the young generation, with illustrations at the piano, at Steinway Hall, November 9.



RITA ORVILLE,

soprano, anticipates an active season under the concert direction of J. W. Cochran. She spent her summer in preparing new and interesting programs for the season. (Photo © Elsin.)



SALVATORE MARIO DE STEFANO,

concert harpist, recently gave a program at the home of Mr. and Mrs. Allen Stranahan. Mr. de Stefano also appeared at The Greenbrier Hotel, White Sulphur Springs, at the convention of the Illuminated Edison Company. In October he is scheduled for three solo appearances in New York City. He is also head of the harp department at the Gardner School and at the Community Center Conservatory of Music.



JANE RUSSELL COLPITT AND DENISE LASSIMONE AND "MESSER MARCO POLO."

At the left Miss Lassimone, assistant of Tobias Matthay of London, is shown holding "Messer Marco Polo" at Mr. Matthay's summer home, "High Marley." The dog was given by Myra Hess to Mr. Matthay to succeed the late lamented "Rury." Former pupils of the Matthay School will hear with regret of "Rury's" demise this past summer.



ANN LUCKEY,

soprano, opened her New York studio, October 1. Miss Luckey enjoyed a cruise of the Mediterranean during June. Following this she gave an eight weeks' course at her villa at St. Jean de Lux, and attended the concluding week of the Salzburg Festival. Miss Luckey will be in America for a short season of concerts and teaching.



MUSICAL COURIER

Weekly Review OF THE World's Music

THE VOLGA BOATMEN



FROM YUSHNY'S THE BLUE BIRD, OPENING ITS
TRANSCONTINENTAL TOUR IN QUEBEC ON OCTOBER 23

